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The E Ticket®

" COLLECTING THEME PARK MEMORIES "

Tomorrowland 1967

John Hench:
Another Kind of Reality

Main Gate

Welcome ... welcome to Issue #17 of The "E" Ticket. Readers who have been with us for a while may have noticed that we mention Walt Disney within our pages on a regular basis. Since this magazine is all about the fun, the history and the creative process at that most magic of kingdoms, Disneyland ... we're all about Walt Disney, too. If you like this approach, you'll love this issue.

Our interview, this time, is with John Hench, Senior Vice President of Walt Disney Imagineering. His experiences and memories of working at the Studio, and his explanations of work done on the Disney theme parks make this interview truly unique reading. Within John Hench's description of Disneyland's development are his personal memories of a forward-looking Walt Disney. Our feature article on Disneyland's 1967 "New Tomorrowland" was inspired by the interview, and by Hench's portrayal of Walt as a "futurist."

Already one of the most prominent men in America's history, Walt Disney will be remembered for many reasons: his Studio's technological accomplishments, the respect and appreciation he established for the animated film, and for Disneyland ... the first truly successful theme park and the basis for today's billion dollar industry. In the last years of his career, Walt Disney used his resources as a means of bringing the wonders of our future within reach. This issue we discuss Walt's attempts to define and make tangible some of the positive solutions he hoped people and their communities would choose.

We'd like to thank all of you who have written to us, or talked with us at the shows, and expressed such enthusiasm for our publication. In this last year we've experimented with more photographs, better quality paper and a more frequent publishing schedule. It's been tough on the entire staff (which consists of two part-time editors) but thanks to your comments we feel both rewarded and reinforced. We'd also like to sincerely thank our friends who have so often supported us with their collections, expertise, and personal memories. Once again we had the help of Roberta Brubaker, David Mumford, David R. Smith, Marty Sklar, Renie Bardeau and the amazing Bob Gurr. Additional research material and photographs were provided by Dug Miller, Russell Brower, Jed Blaugrund, Christopher Merritt and Bruce Lau. Most importantly, this issue of The "E" Ticket owes its direction, content (and the inspiration for our cover) to John Hench. Several times he asked us into his office at Walt Disney Imagineering, then relaxed with us and spoke of the events and lessons of the Disney past. We sat there, tape recorder running, surrounded by his awards and mementos, feeling very connected to Walt and the Disneyland story.

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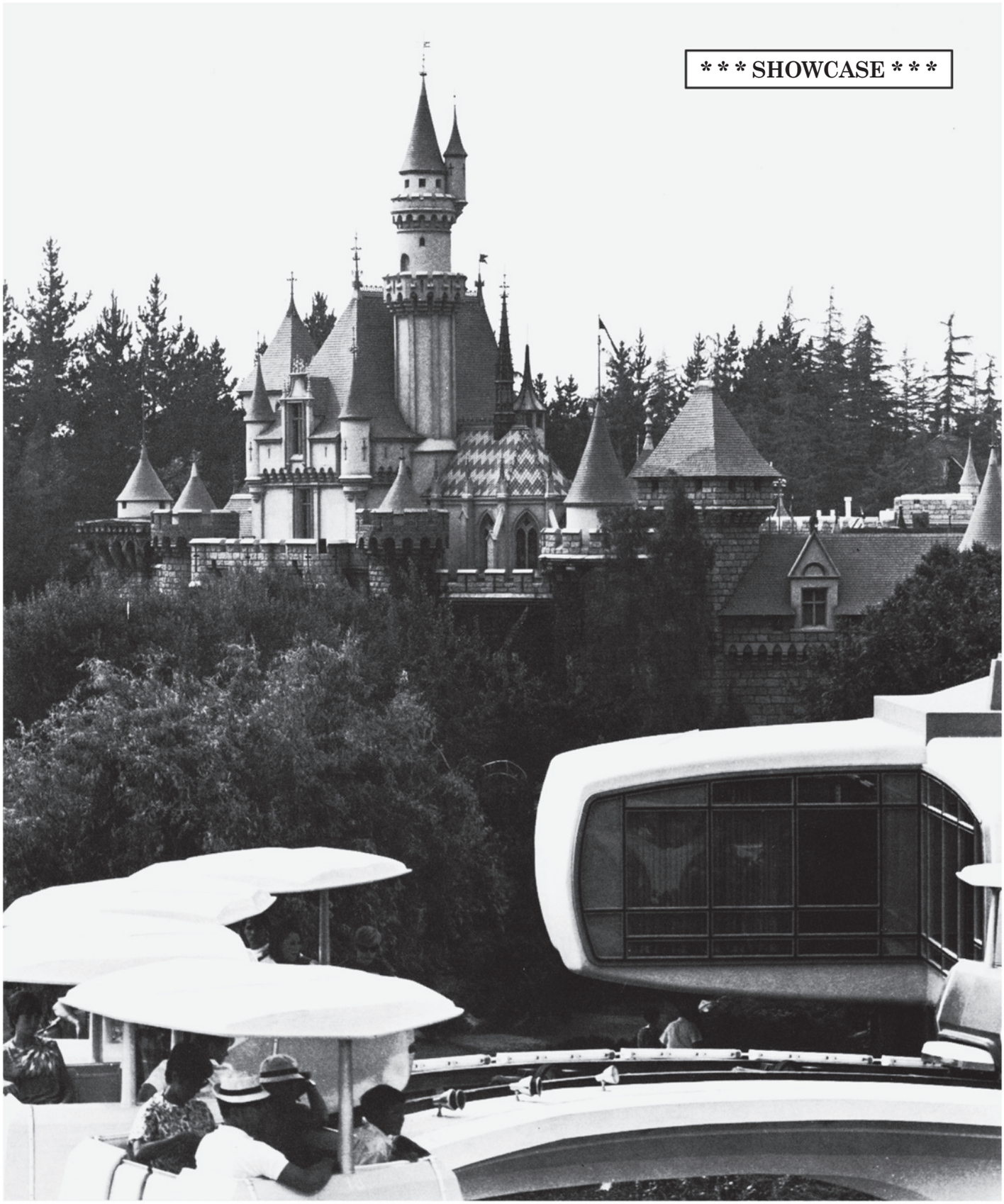

Sleeping Beauty Castle has always been an enduring and unchanging symbol of fantasy at Walt Disney's Magic Kingdom. This special photograph from August 1967 combines timelessness with transition. In the foreground, the new **PeopleMover** curves along the guideway offering guests a glimpse of the **Monsanto House of the Future** and the **Castle** among the trees. A few months after this photograph, the **Monsanto House** was demolished and became part of Disneyland's past.

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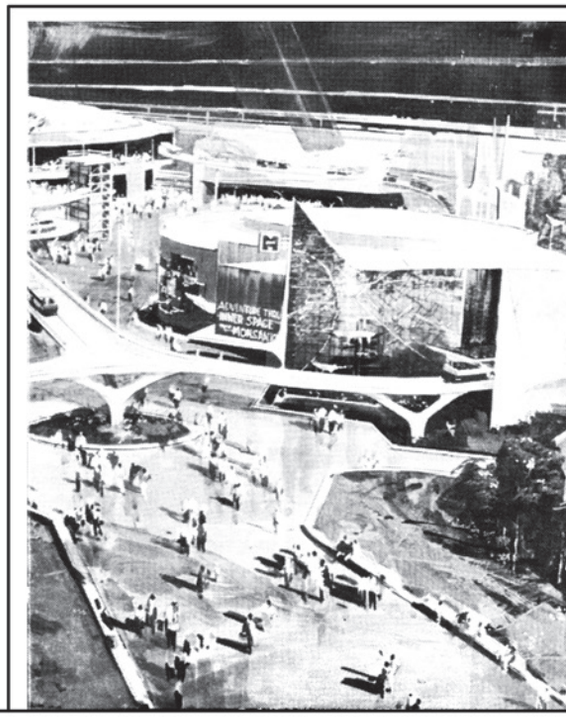

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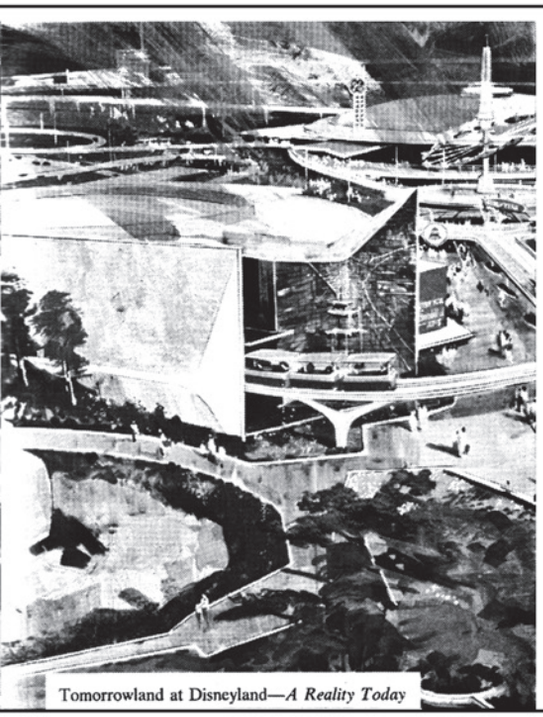
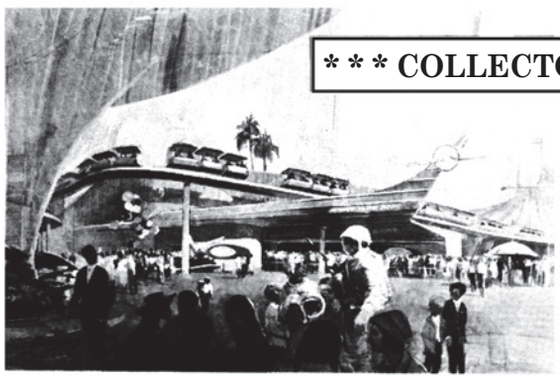
Disneyland offered visitors a new souvenir guidebook every year from the Park's opening in 1955 through its tenth anniversary in 1965. 1966 and 1967 were years of change and expansion at the Park, and no new guidebooks were produced. Collectors do have an alternative souvenir edition to look for that helps fill this vacancy ... the small and attractive "Summer '67 Disneyland U.S.A."

Similar in size to the first guidebook from 1955, this booklet is full color throughout. It contains 52 pages of photos and artwork presenting the Magic Kingdom's newest attractions, just opening for the Summer season. Shown for the first time are **Adventure Thru Inner Space**, the Douglas **Flight To The Moon** and the G.E. **Carousel of Progress**. The dramatic New Tomorrowland is announced, and there are previews of the **Haunted Mansion** and **Space Mountain** (called "Tomorrowland Space Adventures" at that point). In the center is an intricate map of Disneyland which is almost as enjoyable as the larger souvenir maps of the era.

This "guidebook" can be very difficult to find (second only to "In Natural Color" in rarity) ... probably because it was a giveaway in the Park for only a few months. It was also available through the mail for 25¢ from an advertisement in Look Magazine. It is one of the very best references to a most exciting period in Disneyland's history.



Tomorrowland at Disneyland—*A Reality Today*



DISNEYLAND'S NEW TOMORROWLAND

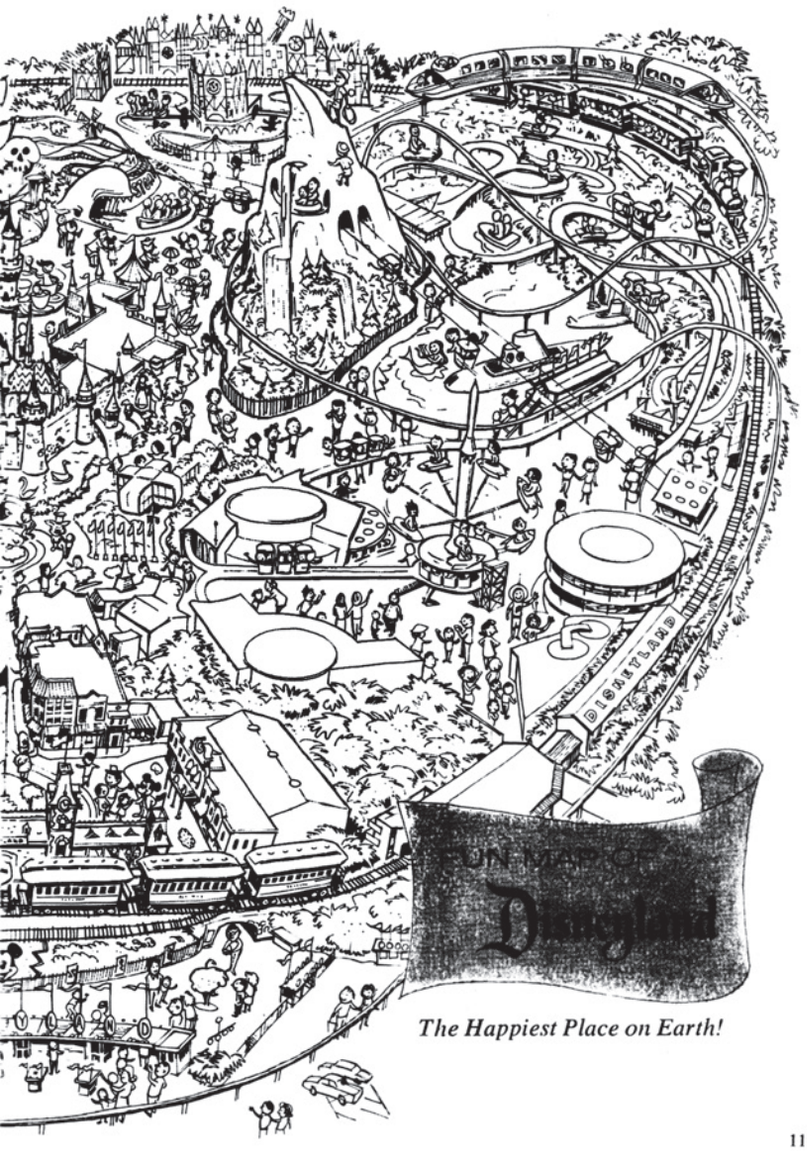
New Tomorrowland follows a philosophy Walt Disney first expressed on Disneyland's Dedication Day when he said that Tomorrowland is "A vista into a world of wondrous ideas, signifying man's achievements . . . a step into the future, with predictions of constructive things to come. Tomorrow offers new frontiers in science, adventure and ideals: the atomic age . . . the challenge of outer space . . . and the hope for a peaceful and unified world."

Many of these "things to come" have arrived. It became evident to the Disney staff that a new Tomorrowland was needed —a Tomorrowland which would show a world just over the horizon. In summer, 1967, the result of nearly three years

twice the size of yesterday's Tomorrowland.

As a showcase for science and industry,

DISNEYLAND'S ADVENTURES AND ATTRACTIONS



The Happiest Place on Earth!

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"Those who have seen Lincoln 'come to life' and deliver his 'speech' are striken by something akin to awe," wrote a famous New York newspaper.

GREAT MOMENTS WITH MR. LINCOLN

"Great Moments with Mr. Lincoln" offers Disneyland guests an opportunity to be personal witnesses to an exciting chapter of American history. This stirring dramatization, presented by Lincoln Savings and Loan Association, has as its heart the three-dimensional, life-like figure of Abraham Lincoln . . . and the prophetic words of America's sixteenth president, as applicable today as they were a century ago.

After his "speech," Lincoln sits down, silhouetted against the dome of the Capitol Building, and the crimson and white sky behind him slowly dissolves into a symbolic American flag—clouds billowing into stripes, stars twinkling in a field of blue.

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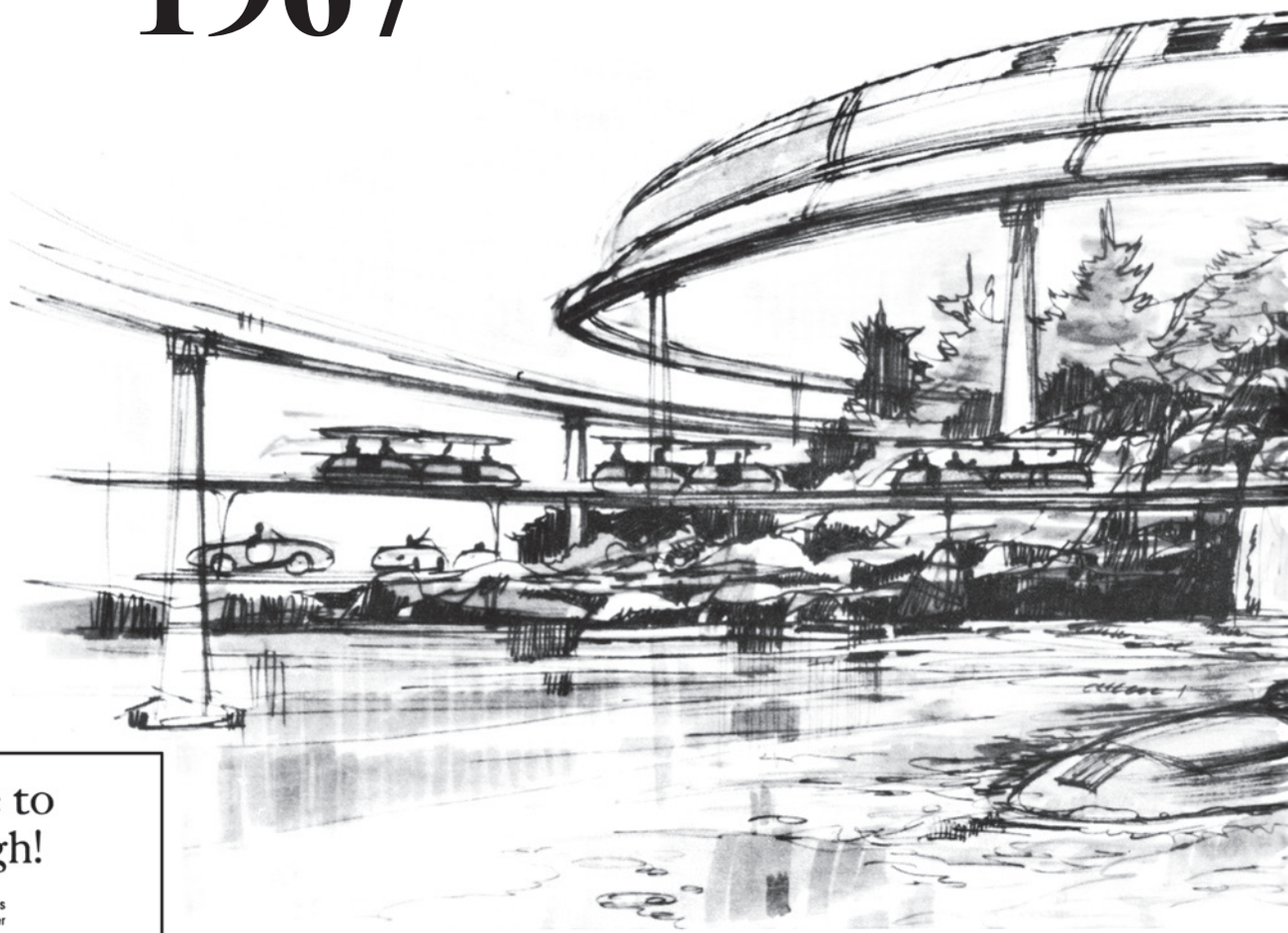
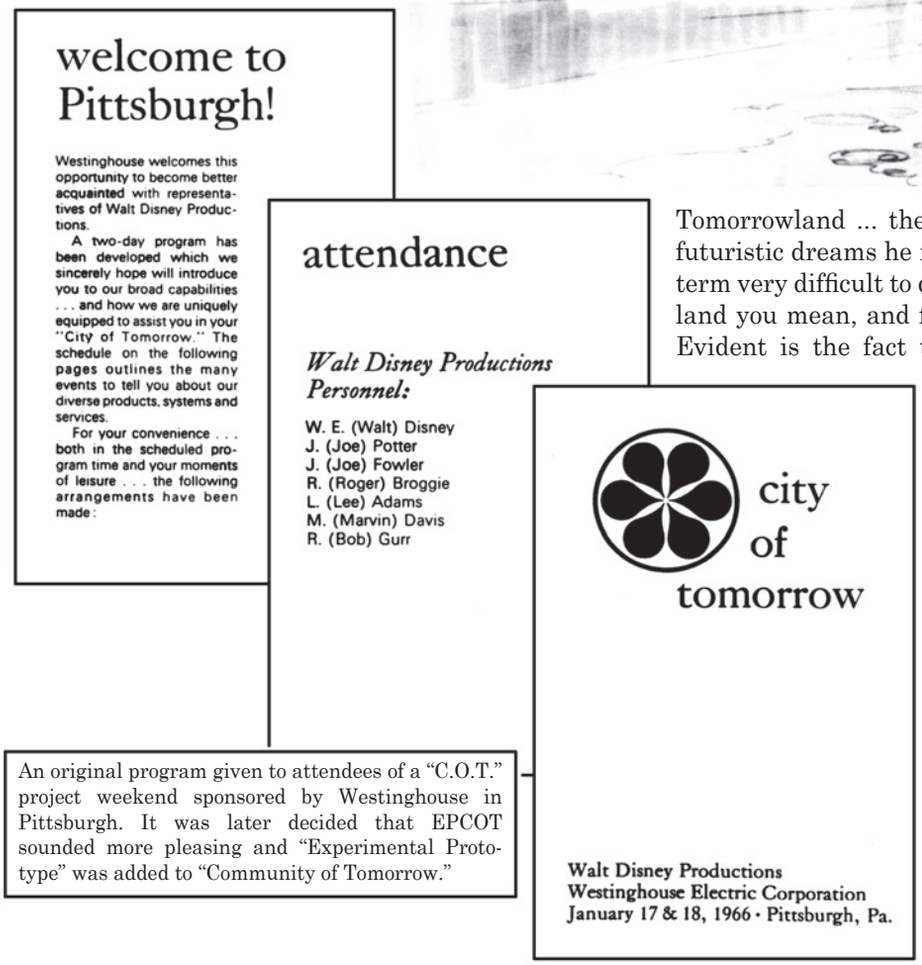
TOMORROWLAND 1967




welcome to Pittsburgh!
Westinghouse welcomes this opportunity to become better acquainted with representatives of Walt Disney Productions.
A two-day program has been developed which we sincerely hope will introduce you to our broad capabilities . . . and how we are uniquely equipped to assist you in your "City of Tomorrow." The schedule on the following pages outlines the many events to tell you about our diverse products, systems and services.
For your convenience . . . both in the scheduled program time and your moments of leisure . . . the following arrangements have been made:
attendance
Walt Disney Productions Personnel:
W. E. (Walt) Disney
J. (Joe) Potter
J. (Joe) Fowler
R. (Roger) Broggie
L. (Lee) Adams
M. (Marvin) Davis
R. (Bob) Gurr
city of tomorrow
Walt Disney Productions
Westinghouse Electric Corporation
January 17 & 18, 1966 · Pittsburgh, Pa.

An original program given to attendees of a "C.O.T." project weekend sponsored by Westinghouse in Pittsburgh. It was later decided that EPCOT sounded more pleasing and "Experimental Prototype" was added to "Community of Tomorrow."

Tomorrowland ... the famous name Walt Disney gave to the futuristic dreams he made real during the 50's and 60's. It is a term very difficult to define unless you clarify which Tomorrowland you mean, and from which era you draw your examples. Evident is the fact that Walt's vision of tomorrow grew ... became both more scientific and more focused on people in their communities ... with the success of Disneyland and the shows done for the '64 World's Fair. By 1966 he was prepared to close his first Tomorrowland and dedicate $23 million to revise and again project a new Tomorrowland dream.

Disney's first Tomorrowland was rushed into reality in 1955. The first exhibits and attractions were influenced by limited funds, impending deadlines and an unfocused view of the future from many sources. Speculative ideas from the brand-new "Man in Space" television programs were mixed with Victorian Jules Verne (the sets from *20,000 Leagues*

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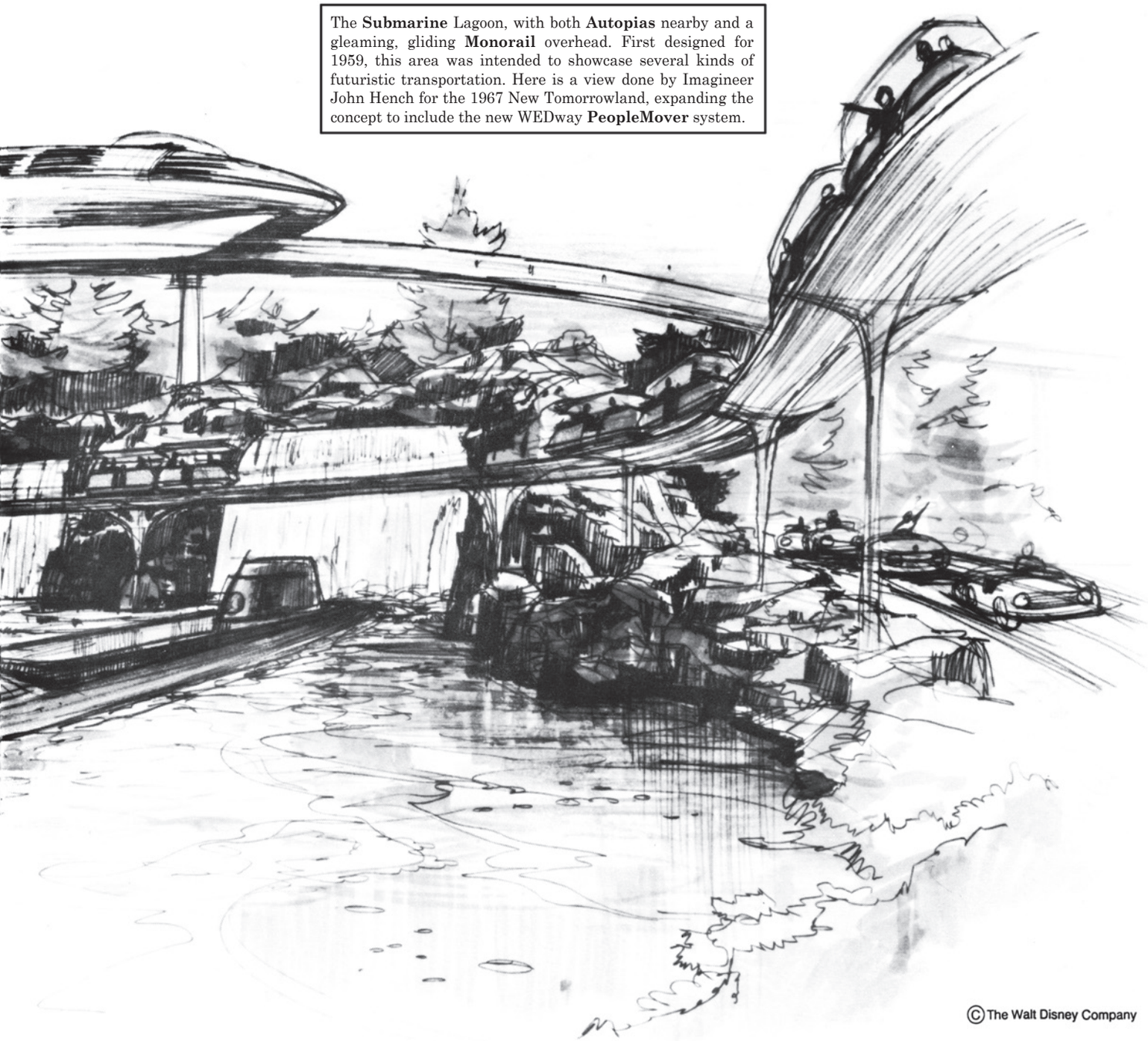

The **Submarine** Lagoon, with both **Autopias** nearby and a gleaming, gliding **Monorail** overhead. First designed for 1959, this area was intended to showcase several kinds of futuristic transportation. Here is a view done by Imagineer John Hench for the 1967 New Tomorrowland, expanding the concept to include the new WEDway **PeopleMover** system.

©The Walt Disney Company

Under The Sea) and modern products found within the exhibits of Walt's corporate sponsors. Disney's partnership with "American Science and Industry" in visualizing the future would continue, but their first attempts at commercial futurism became dated very quickly. Monsanto's **Hall of Chemistry** boasted their "Chemitron's eight huge shining tubes from which Nature forms all materials" ... and there was Kaiser Aluminum's "Venus - the life-size symbol of beauty draped in colored lights and aluminum yarns." The American Dairy Association predicted a "**Dairy of the Future**, with cows watching color television while Milkmen deliver milk with helicopters on their backs." These and other exhibits must have seemed a little silly by the mid-60's.

The first step in an improved Tomorrowland came in 1957, with the addition of the **Monsanto House of the Future**. Then, in 1959, Disney and his team of Imagineers expanded Tomorrowland further with **the Matterhorn** and the **Submarine Voyage**. Also showcased was the **Monorail** ... the best example of Disney's experimental technology since the **Monsanto House**. Eight years later, the 1967 New Tomorrowland approached completion. Walt Disney again risked going beyond entertainment to demonstrate (and influence) the possible direction of our future. He combined his optimistic belief in an improved future with fully realized scientific solutions, offered to the world as theme park attractions.

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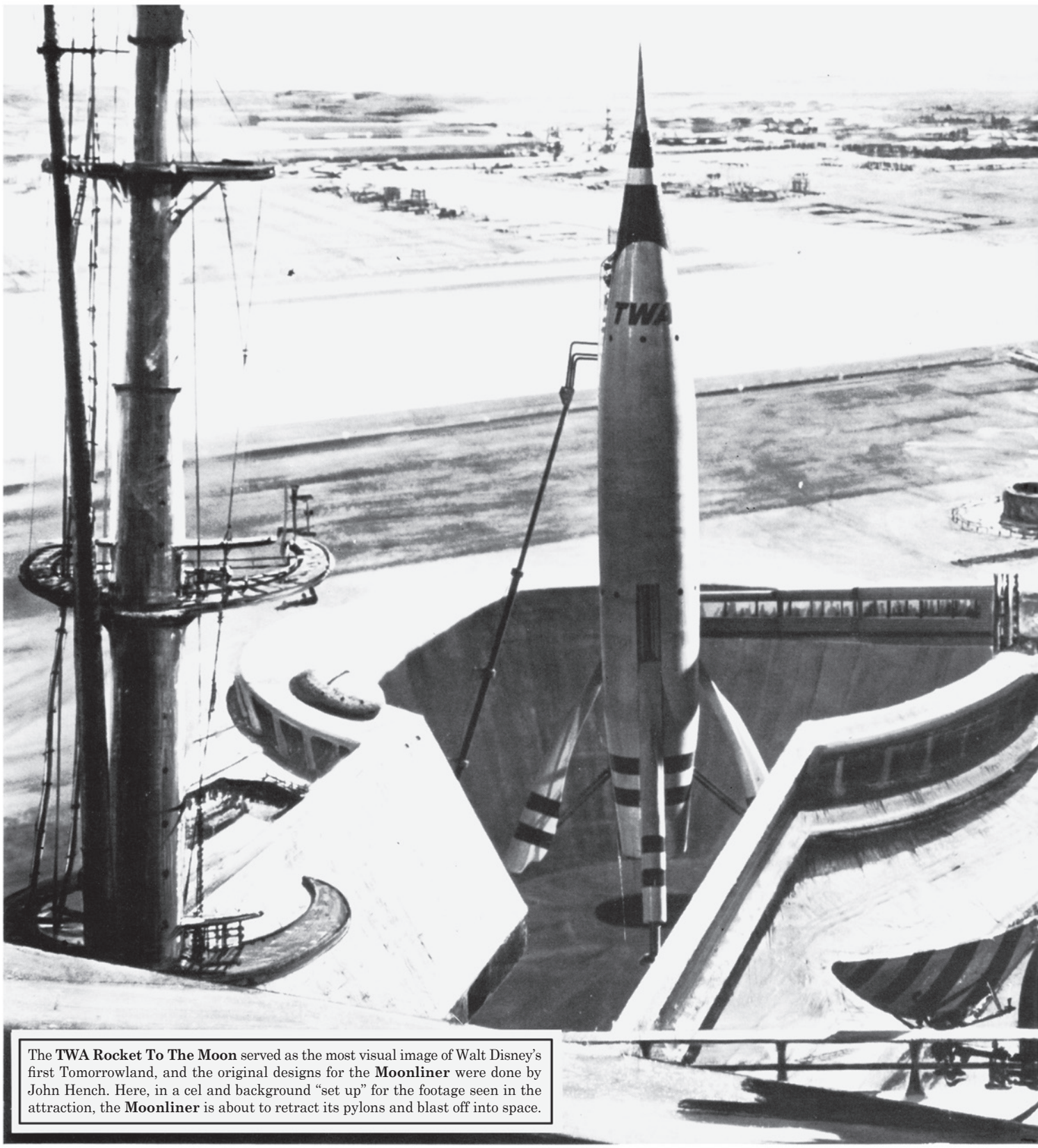
It is easiest to think of projects like the New Tomorrowland or the 1964 World's Fair as points on a timeline, with each Disney attraction worked on in their opening day sequence. Bob Gurr, veteran Imagineer and ride designer, explains that it's best to view these efforts as *parallel*, in various phases of completion. He describes, as an example, the time that he and 12 others at WED accompanied Walt on a January 1966 flight from Burbank to Pittsburgh. Walt had some "brown line" drawings spread out on the airplane's fold-down conference table, and he described how he would lead the first EPCOT sales meetings with Westinghouse and General Electric. This was a few months after Walt's October '65 announcement (because the press was about to leak the news) of his "Project X" in Florida. He orchestrated the



The **TWA Rocket To The Moon** served as the most visual image of Walt Disney's first Tomorrowland, and the original designs for the **Moonliner** were done by John Hench. Here, in a cel and background "set up" for the footage seen in the attraction, the **Moonliner** is about to retract its pylons and blast off into space.

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meeting, described what the center of his Experimental Prototype Community Of Tomorrow might look like, with no mention at all of Disney World or any other theme park project. Walt's focus was entirely on EPCOT, and on how the corporations were going to help him create tomorrow out there in Florida. As Bob Gurr puts it: "Walt was on one big roll … the World's Fair had just closed in September of '65, they were hip deep in construction details for the 1967 New Tomorrowland, and we were having this in-flight planning session for EPCOT. That's the way it worked. He would have one team of people in *initial concept*, another in *administration of bid documents* on a preceding project, another group in *field construction* and somebody else in *operations start-up* ... all at the same time!"

Gurr remembers a New Tomorrowland design meeting with Walt in June of 1964. They were talking about how they might tie it all together with some kind of overview. They planned to use an elevated transit system that Walt had nicknamed "PeopleMover." That was a descriptive "place-saver" name just until somebody thought of something better ... but time ran out and Walt's temporary name stuck. Walt was sketching and doodling away on little pieces of paper, and it was his habit to always crumple them and put them in his pockets. He did this because he knew that the guys sitting around the table were waiting for keepsakes drawn by Walt. At the end of this meeting they were discussing where the **PeopleMover** would route, and where it would load, and suddenly Walt got an exciting idea. He got out his pencil and began drawing like mad, sketching where the turnaround would be and then said: "Oh ... we'll pick up the **Astro-Jets** and we'll put it right on top of the **PeopleMover** loading area!"

The concept of a "PeopleMover" had been a part of the earlier planning of EPCOT's central and satellite communities, and was later included in the Tomorrowland plan. The **PeopleMover** was designed to provide a way to sample the attractions throughout 1967's New Tomorrowland, in the same manner that Disneyland's steam trains carry visitors around the Magic Kingdom's perimeter. **PeopleMover** passengers saw everything from it, especially in the "post-show" areas of the brand new attractions. It was (and still is) a revolutionary method of "intermediate" transportation. First developed as the WEDway System for the New York Fair's Magic Skyway, it moved 15 million people in shiny Ford vehicles safely and dependably past the show's menacing prehistoric beasts. In the 1967 Tomorrowland there were 62 continuously moving, fully automatic four-car trains. Silent and motorless, they operated at differing speeds (determined by the independent drive units embedded in the elevated guideways) carrying relaxed guests past (and sometimes inside) Tomorrowland's brand new attractions.

The New Tomorrowland's soft yet symmetrical shapes and arches, "sculptured reflective surfaces" pointing at the sky, and sparkling water fountains combined for dramatic visual effect. Disney Project Designer John Hench and others worked to create the appearance of "constant movement in keeping with the ceaseless activity" of a futuristic city. Central to the New Tomorrowland was the "theme center" of the area ... the **Rocket Jets** Space Platform. Over 85 feet high, the modern Apollo-style rocket tower replaced the old Moonliner as the highest point in Tomorrowland. Below, the never-stopping **PeopleMover** trains were boarded from a rotating platform, as if the trains were motionless.

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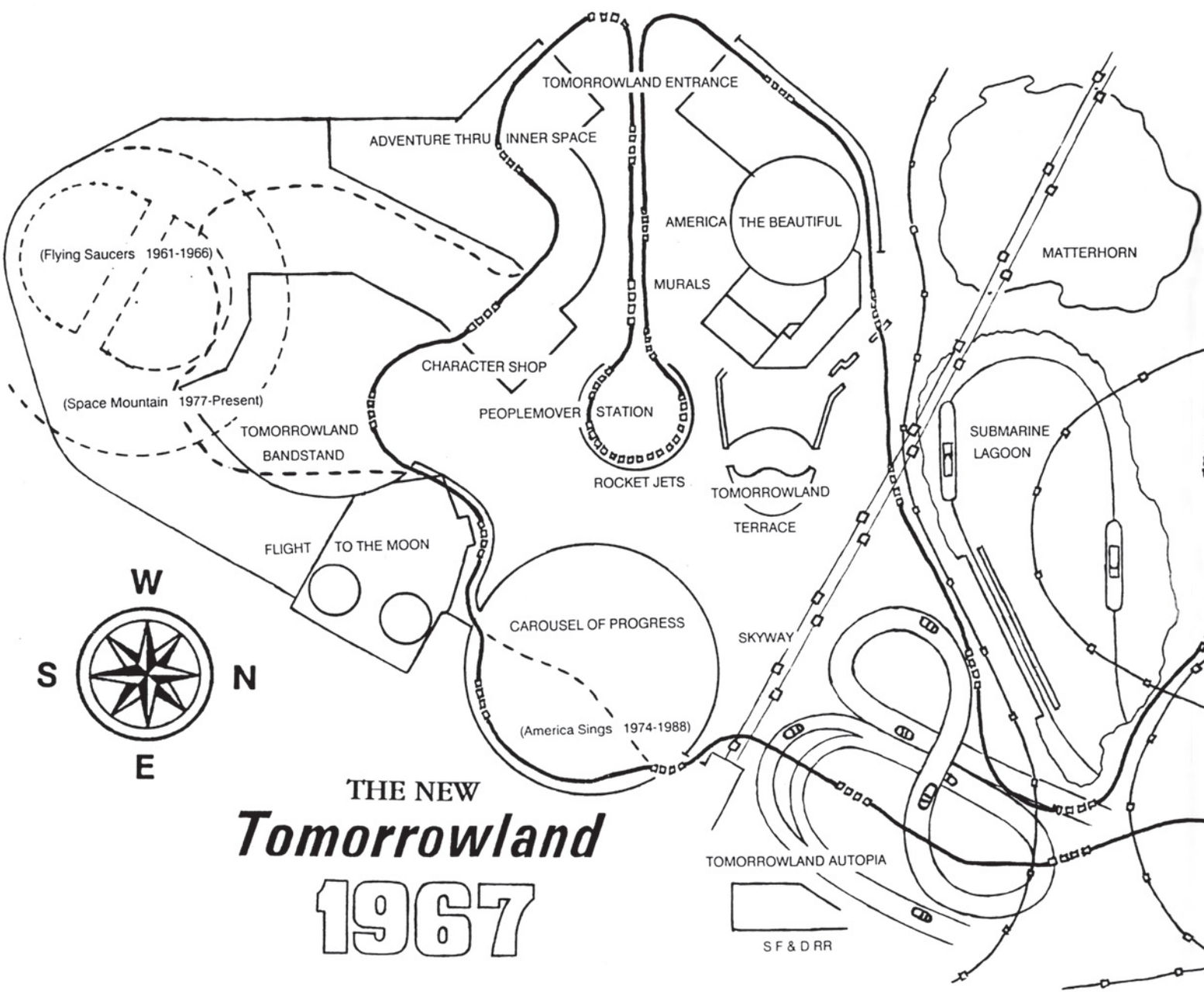
Once the **PeopleMover** swept around the curving "guideway" above Tomorrowland's entrance, it entered the "preshow" area of Monsanto's unique **Adventure Thru Inner Space**. Viewed from an upper vantage point, passengers saw the impressive "Mighty Microscope" focused on a snowflake. This was true spectacle, as excited guests in bright blue "Atomobiles" appeared to dwindle in size for their journey into the amazing universe of the atom. All was well in the "post-show" area, however, because the Atomobiles, restored to proper size, could be seen gliding among the many Monsanto product displays.

Further along, patrons of the **PeopleMover** were carried through Tomorrowland's "Character Shop," with displays of toys, games, books and other Disney items for sale. Towering above was a huge portrait of Mickey Mouse in his role as Steamboat Willie. Next was a glimpse, out on the concourse, of the Tomorrowland Bandstand ... a stage area where live musical programs and dances were performed. Climbing gently, the "guideway" then carried passengers past the **Flight To The Moon**, presented by McDonnell Douglas. Included in this remodeled attraction was a brand new Audio-Animatronic Mission Control center, with a crew of eight scientists (moving slowly as they concentrated on their consoles) and Mr. Tom Morrow, who described the launching procedures for Lunar Transport, Flight 92.

The General Electric **Carousel of Progress** enjoyed tremendous popularity during its run at the 1964 World's Fair, where it was seen by 16 million people. Moved to Disneyland after two seasons in New York, it occupied a



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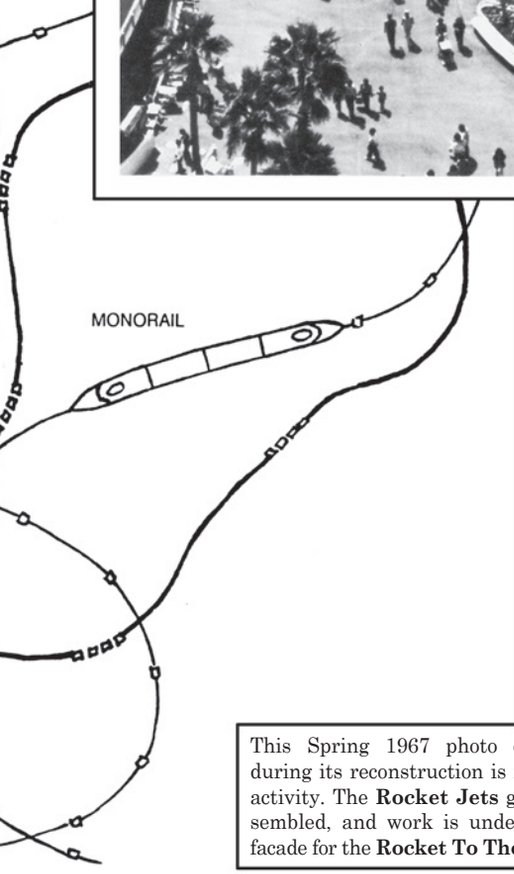
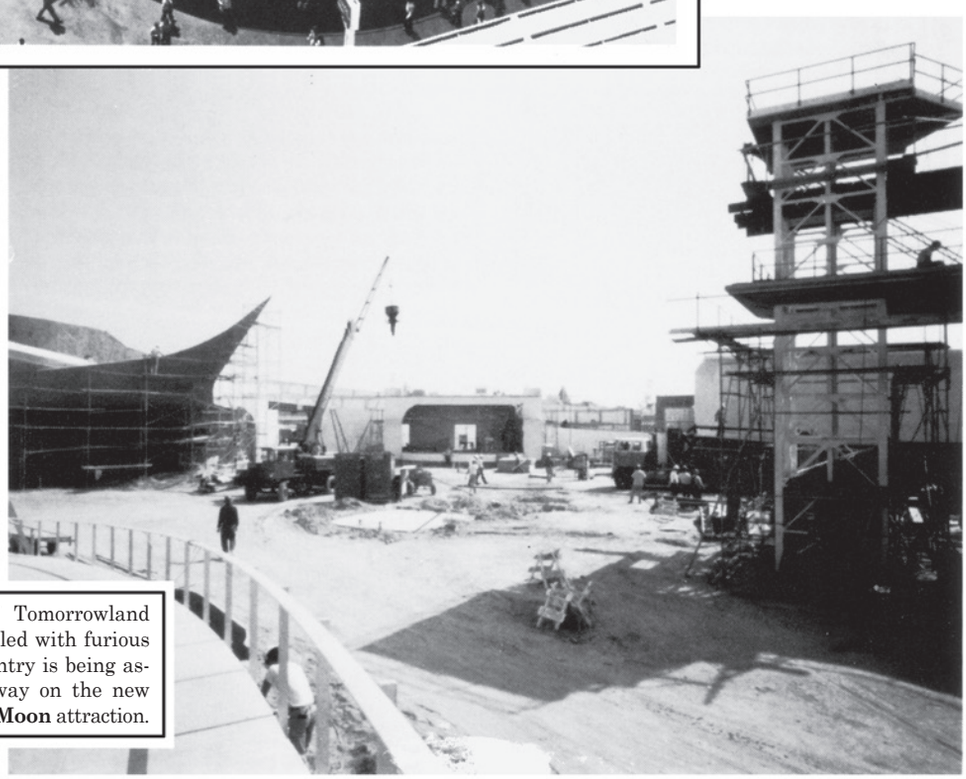
The **PeopleMover** Station was considered the "theme center" of the New Tomorrowland in 1967. This shot from 1973 shows the original path of the **PeopleMover** before its later extension to **Space Mountain**. The guideway curves around the Tomorrowland Bandstand from the Character Shop, then across the **Flight To The Moon** marquee.





This Spring 1967 photo of Tomorrowland during its reconstruction is filled with furious activity. The **Rocket Jets** gantry is being assembled, and work is underway on the new facade for the **Rocket To The Moon** attraction.

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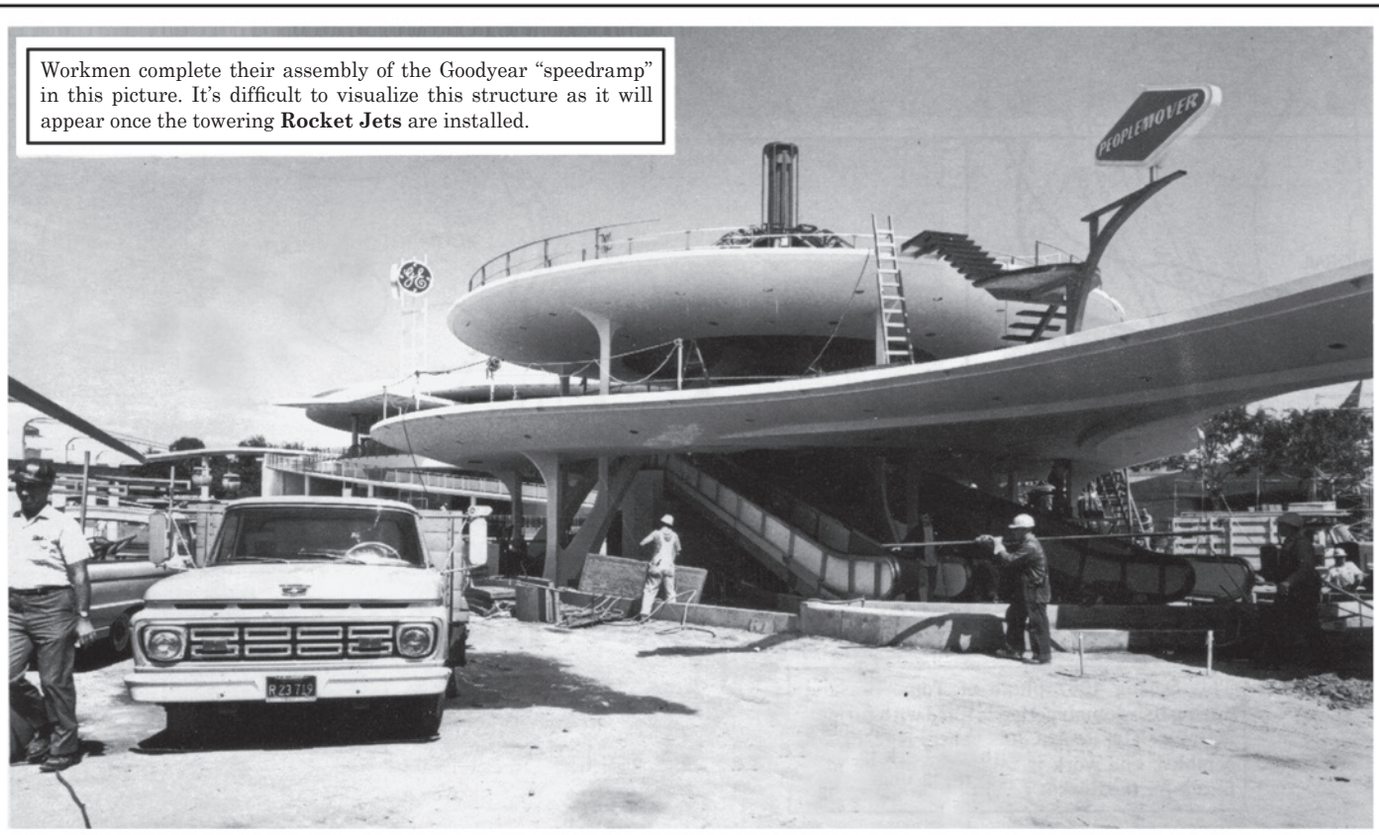
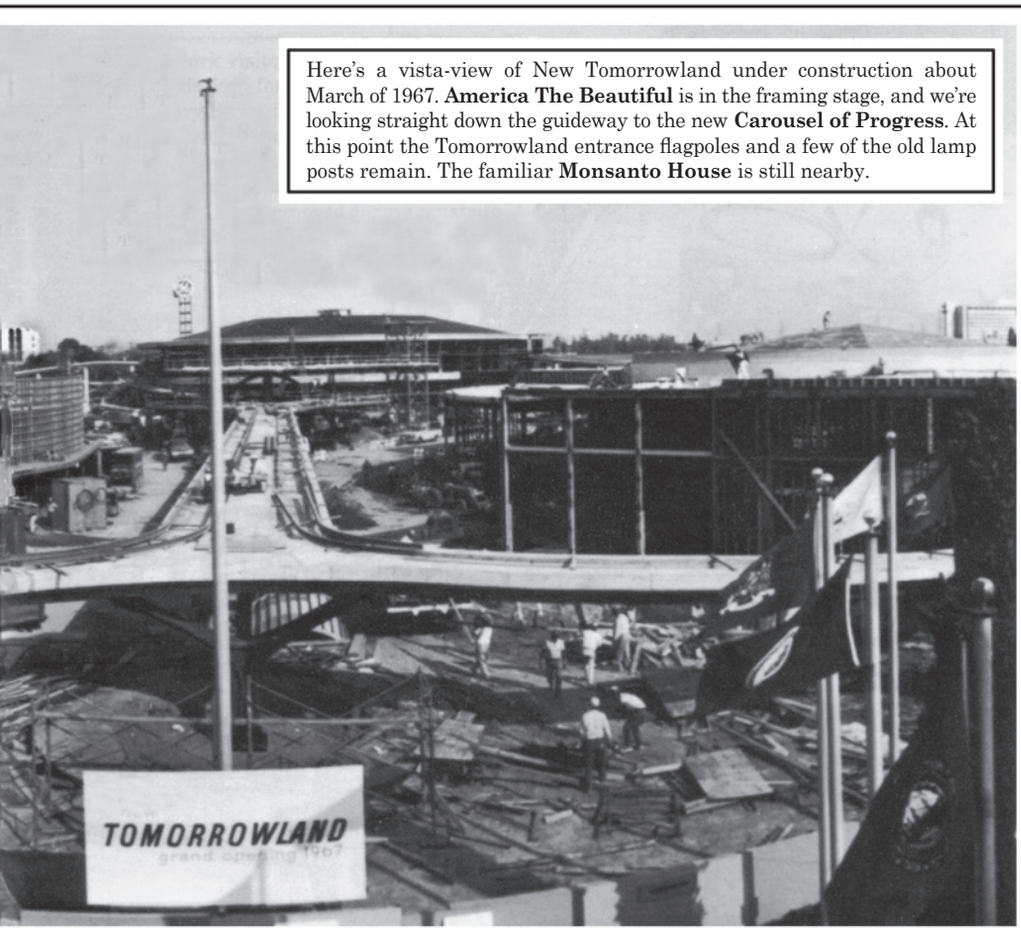


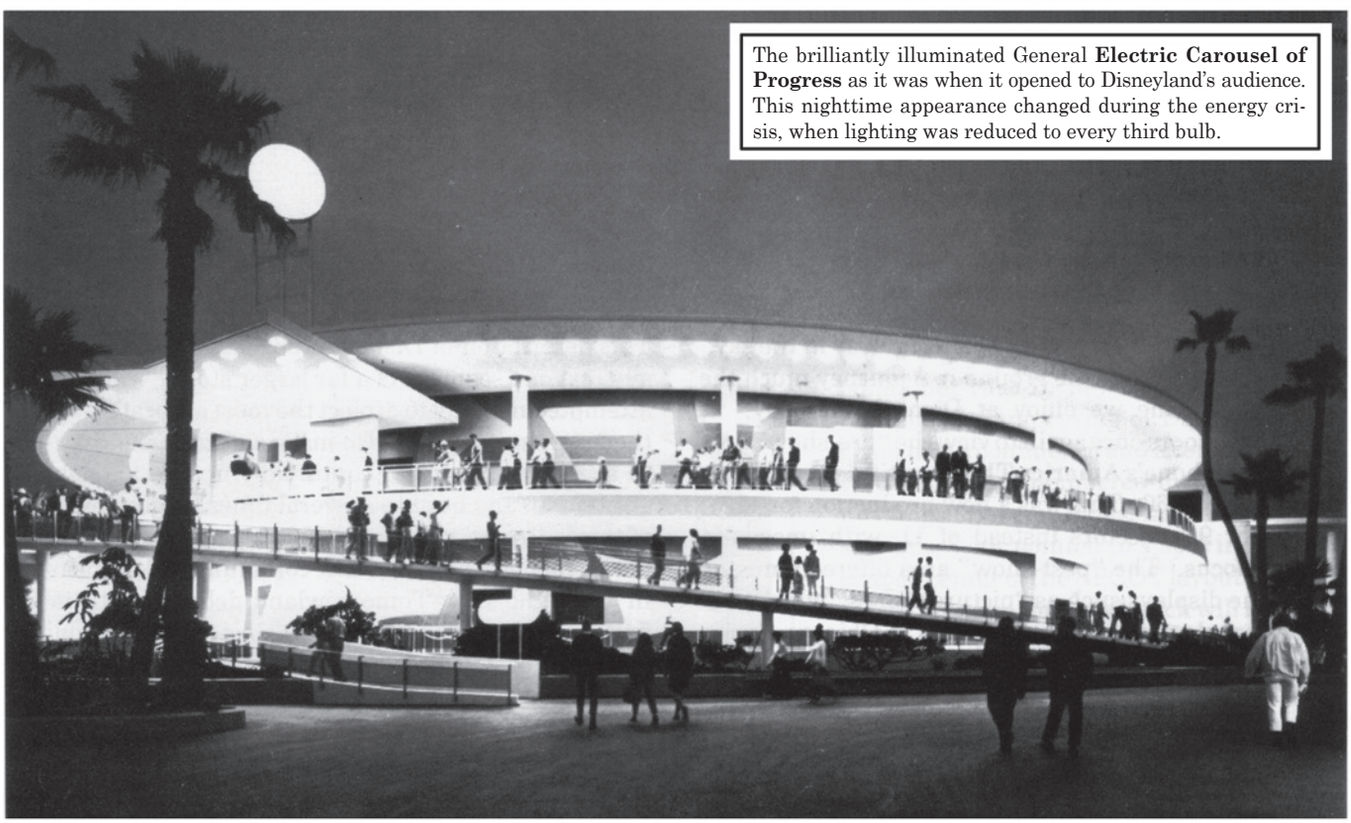
Workmen complete their assembly of the Goodyear "speedramp" in this picture. It's difficult to visualize this structure as it will appear once the towering **Rocket Jets** are installed.



Here's a vista-view of New Tomorrowland under construction about March of 1967. **America The Beautiful** is in the framing stage, and we're looking straight down the guideway to the new **Carousel of Progress**. At this point the Tomorrowland entrance flagpoles and a few of the old lamp posts remain. The familiar **Monsanto House** is still nearby.

circular two-level pavilion. The upper level contained a wonderful model of "Progress City" viewed in passing by **PeopleMover** passengers. Below, six auditoriums, seating 240 people each, revolved around stages which told a 50 year story of progress through electricity. The history of modern conveniences, from the hand-cranked washing machine to the all-electric home, was pleasantly presented to the music of "It's A Great Big Beautiful Tomorrow." Father, Mother, kids, Grandparents and a family dog were shown in sequenced eras of electrical usage, from the late 1800's to the present. The 32 electronic figures in **Carousel of Progress** (along with **Great Moments With Mr. Lincoln**) made a spectacular presentation of Walt Disney's newest form of animated entertainment ... Audio-Animatronics.

Leaving the **Carousel of Progress**, the **PeopleMover** gained speed and traveled its outdoor path over and under the **Monorail** beamway, the "futuristic freeways" of the Autopia, and the crystal clear **Submarine** Lagoon. As described in the original



The brilliantly illuminated General **Electric Carousel of Progress** as it was when it opened to Disneyland's audience. This nighttime appearance changed during the energy crisis, when lighting was reduced to every third bulb.

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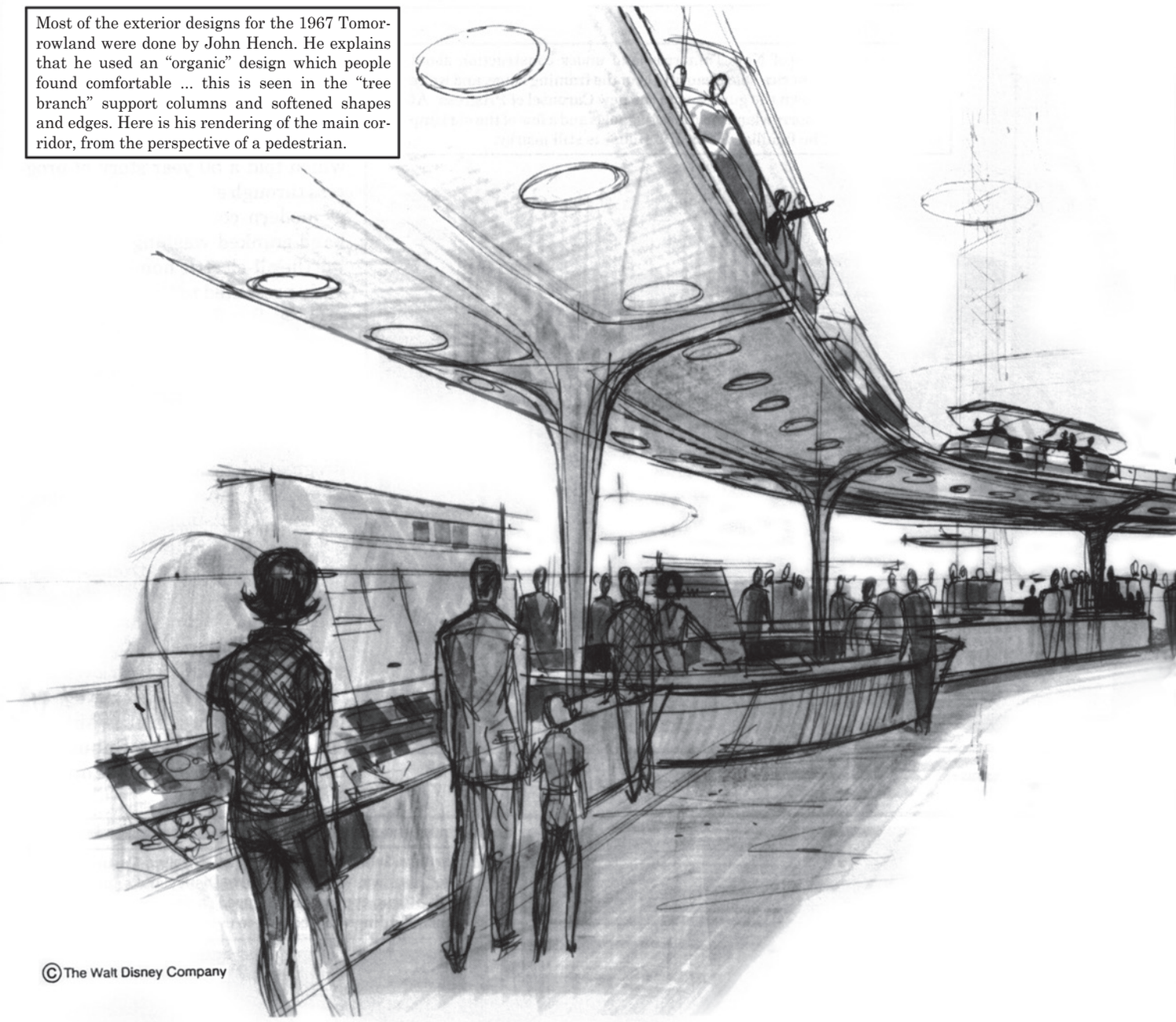
Most of the exterior designs for the 1967 Tomorrowland were done by John Hench. He explains that he used an "organic" design which people found comfortable ... this is seen in the "tree branch" support columns and softened shapes and edges. Here is his rendering of the main corridor, from the perspective of a pedestrian.



recorded narration, it was truly "a highway in the sky," moving 34 feet above the ground in a journey much the same as the one we enjoy at Disneyland today. It returned indoors once again to view the "pre-show" area of Bell Telephone's **America The Beautiful** presented in Circle-Vision 360. This was a new production for 1967, filmed for 9 projectors instead of 11, with images in sharper focus. The "post-show" area offered amusing telephone displays such as "picturephones" which connected people with like instruments in Chicago, "voice mirrors" which played back pre-recorded images and "chatter boxes" for families who wanted to all talk at once. Again outside, the **PeopleMover** traveled noiselessly around the curve on its ribbon-like guideway, back through the colorful "Corridor of Murals" by artist Mary Blaire, and then to **PeopleMover** Station.

This description of Disney's 1967 Tomorrowland is really just one segment of a far larger story. Walt Disney attempted not only to project the most accurate vision of the future possible; he also made a unique commitment to use his resources to continually update his demonstrations ... and he did so several times. A good example of this is Progress City, the 6,900 square foot "fully animated model of an all-electric community of the future." In 1967, the New Tomorrowland debuted with many first-time attractions and technologies, and would become the last example of tomorrow completed with Walt. But this would not suffice, since Walt was already immersed in the planning of EPCOT. The Carousel's Progress City gave us a more complete view of Walt's plans than we realized at the time. It was fascinating, with 20,000 trees and shrubs, 4,500 buildings, 1,400

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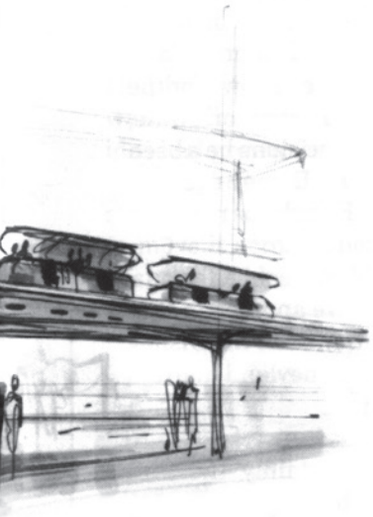

Relaxed Park visitors pause to enjoy one of two murals done for New Tomorrowland by artist Mary Blair. One still exists, done for A.T.&T. with communication as its theme. The other, shown here, featured a Monsanto theme of sun, wind and other forms of energy. It was later removed during construction of the **Star Tours** attraction.

illuminated street lights and 2,450 electric vehicles, **PeopleMovers**, commuter trains and amusement rides actually in motion. Directly inspired by work to that point on his Experimental Prototype Community Of Tomorrow, it symbolized Walt Disney's optimistic hope for the wonders in store for all of us, and his willingness to use the resources of his company to lead by example.

As Disney shared his futuristic concept with others, it became evident to them that the EPCOT they saw in the drawings and plans was already very real to Walt. Bob Gurr points out that Disney's experience in the building and improving of Disneyland had given him a confidence and a certainty about EPCOT well remembered by others in the meetings. Several times, in these planning sessions, Walt pointed to a spot in the oval-shaped center of the EPCOT layout and said, "Here is where the park bench will be where Lilly and I will sit on Saturday nights, and watch people walk by..."

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"ANOTHER KIND OF REALITY"
An Interview With John Hench

John Hench, Senior Vice President at Walt Disney Imagineering, is in his 54th year on the Disney creative team. He began, in 1939, as a sketch artist on *Fantasia* at the old Hyperion Studio. In the years that followed, he worked on most of Walt Disney's animated and live action films, doing story editing, layout, background artwork, effects animation and special effects. The last film he worked on at the Studio, *20,000 Leagues Under The Sea*, brought the Studio an Academy Award for Special Effects in 1954.

He joined Walt Disney's Imagineering team in 1955 as Project Designer for Disneyland's proposed Tomorrowland area. Over the years he helped develop many Disneyland attractions and in 1964, the highly acclaimed shows for the New York World's Fair. Since the earliest beginnings of Walt Disney World, and the later Disney Parks worldwide, John has been involved in their master planning, design and development. The countless creative decisions he's been involved in, his work on the Disney films and theme parks, and his personal experiences with Walt Disney over the years can only be suggested in this brief description. In this interview from October, 1991, John Hench shares a few of these memories with us:

THE "E" TICKET: John, we appreciate that your career spans the creation of all the Disney theme parks ... but for us, Disneyland matters the most because it was first.

JOHN HENCH: It was certainly the first "footprint." There seems to be a remarkable following of loyal fans and collectors. I can't believe the amount of money some people have invested in Disneyana ...

THE "E" TICKET: We got a lot of positive response to the **Monsanto House of the Future** article we did, with your help, for Issue #12. Would you like to add anything to that story?

JOHN HENCH: That was an absolutely successful design, as far as survival was concerned. You couldn't wear the thing out, apparently. And it required so little an area. There was virtually no bad location for building it ... in a rocky location, or on a hillside, the 16' by 16' pedestal would have been easy to work with. And the house was designed so that it could have been easily expanded. The bottom was a "compression member" and the top had a "tension ring" that the modules hooked on to and hung from. You could just hang more pairs of them as needed. That design also solved many problems of traditional housing, like termites and flooding, and things like the foundation settling.

THE "E" TICKET: How does the Disneyland story begin, from your perspective?

JOHN HENCH: I used to work at a window in

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my Studio in Burbank, and it overlooked that bare space between the Disney Studio and the river, down by Riverside Drive. I'd often work over the weekends and one Sunday I looked up and saw Walt out there pacing an area, with his long three-foot strides. I knew he was measuring space for something ... he'd walk a certain direction, then walk another way. I remember asking him: "What in the hell are you doing across the street, tramping around in those weeds?" and so he told me about his ideas for a Park. He'd already been talking about a Park, somewhere on the Lot near the commissary, as a place for employee's kids to come visit.

His plans at that time included a "singing waterfall" and he was out there pacing out where to put the waterfall. The idea had grown from just something in a Studio area, and he thought he might use that strip of property across the street. From then on, his idea got bigger, and he was going to move it across where Forest Lawn is now. It was the Disneyland idea, working all that time. A big impetus was when the doctors told him that he had to have a hobby, and he started making miniatures, and built his live-steam model train ... and that continued until he had his full-size trains at Disneyland. He just never gave up on this idea ... that somehow he could extend the experience that people got in motion pictures into something that was much more real.

Walt was a communicator, of course, and a motion picture man. He knew the limits of motion pictures and he knew that something was missing in communicating with images alone. As you sit in a darkened place, and you look out of a kind of a window which the screen provides, you have a kind of vicarious experience there. It's not the same as if you actually walked down the street yourself. I think that's really why Walt wanted to simply step from motion pictures into *another kind of reality*. To do something that people could experience. I think that the **Monsanto House** gave people that kind of experience ... they could come in and walk through and sit in a futuristic idea, rather than just hearing about them, or seeing pictures of them.

Here is an early drawing by John Hench for the **Enchanted Tiki Room**. The plan at that time was for an Adventureland restaurant, to be sponsored by Stouffer's. We've heard that when Walt Disney saw Hench's artwork, he questioned the wisdom of having live birds perched above people while they were eating ... and he didn't want "dead birds" either. Thinking fast, Hench quickly pointed out that they would be fake birds, animated in some way, and the attraction progressed from there.

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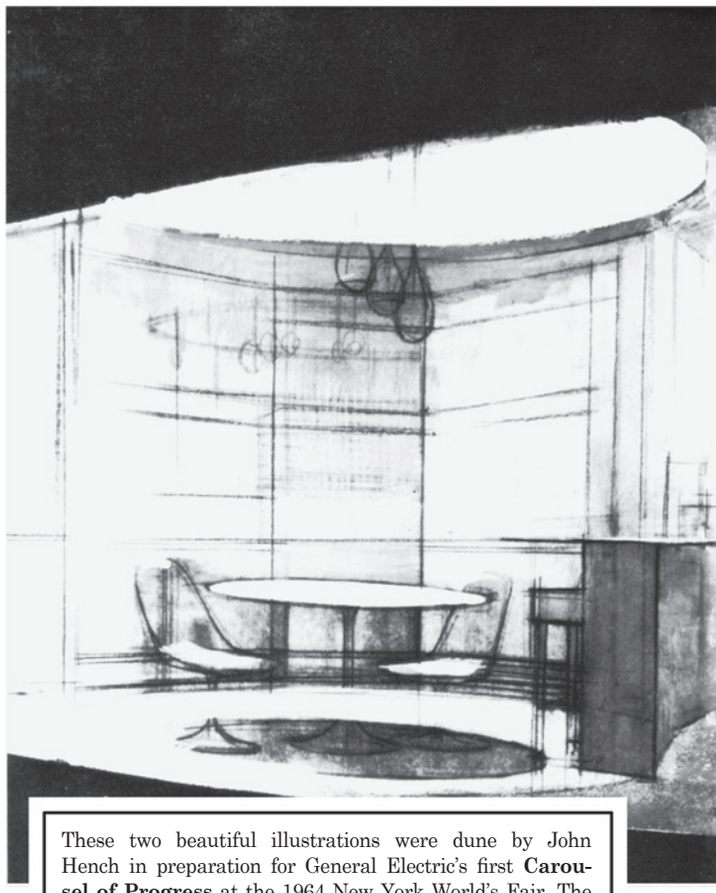
Walt was a firm believer in experience. He said that experiences were the only thing that you really own. They were yours. The example he would talk about was with apples (sometimes, in talking with people it would be mangoes). He said you could see pictures of apples, but you didn't know what an apple was until you sank your teeth into one. Then it was a matter of experience.

I think that his **Monsanto House** was a reflection really of his eventual plans for an EPCOT ... and why he never lost his enthusiasm for the work of large companies like General Electric and General Motors. He never turned down an opportunity to visit one of their laboratories. Walt always expressed an admiration in particular for American efforts ... for American industry. I don't know how many times he visited the Bell Labs. Behind his Tomorrowland ideas was his interest in science, and in discovery. He loved little gadgets ... he loved tools. And he wanted them, the American industries, to be involved.

THE "E" TICKET: Did you travel a lot with Walt?

JOHN HENCH: Well, I did. Especially on those excursions to NASA and to these different industrial complexes he loved to visit so much. He particularly enjoyed visiting research labs like the Bell Laboratory, which he really thought was great.

THE "E" TICKET: Was this because you'd come back and turn ideas into artwork for future use?



These two beautiful illustrations were dune by John Hench in preparation for General Electric's first **Carousel of Progress** at the 1964 New York World's Fair. The upper painting depicts Father and Mother in their ultra-modern 1964 "present day" scene. The lower painting (a personal favorite of John Hench) presents a version of the "Sky Dome Spectacular" show which was viewed by guests after leaving the **Carousel** itself and moving up a "speed ramp." Although Hench envisioned a "City of Tomorrow" in this scene, the "dome" in New York featured only some dramatic weather effects ... examples of nature and energy to be harnessed someday by General Electric.

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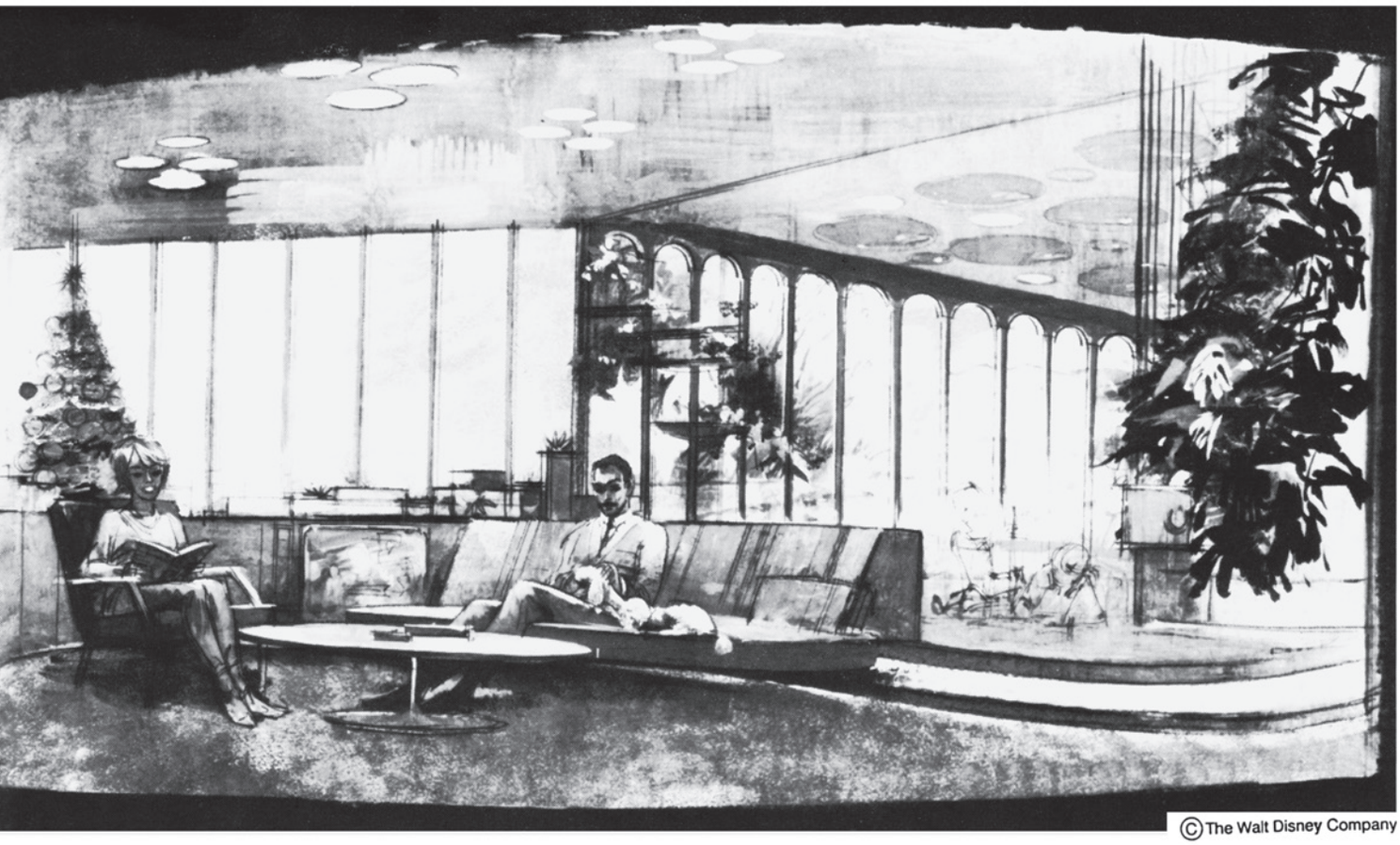

JOHN HENCH: Well, he would have gone anyway ... but he wanted to expose us to what was going on. He wanted everybody to be as enthusiastic as he was, and it did inspire us. It was astonishing to see people working on magnetism and so many other things. I enjoyed talking with those people. They would tell of their own enthusiasm, and what they expected was going to happen. It was stimulating and Walt got a tremendous kick out of it. He had this idea of building a place where people could come and find out about these new things as real experiences. I don't think he quite realized that many of these would be proprietary material and that the industries wouldn't want them to be exposed.

THE "E" TICKET: Give us an example of something from these trips which became a Disneyland reality.

JOHN HENCH: Well, the WEDway **PeopleMover** is a good example. It's historically important, and it came about when we were visiting a Ford steel plant in Detroit, Michigan. We were working with Ford, about a year or so in advance of the New York World's Fair and this was when Ford used to make their own steel. We watched them handle this steel ingot … the way they would shape it, squash it, and finally make sheet steel out of the thing. It was moved around to different areas within the plant, and the whole process was done on a track of rollers. When this great red hot ingot was finally pressed out, it came back and it was sent streaking on this long run, and when it reached the end of the run it went through these shapers which curled it. Here was all this weight, this mass, and it ended up in a compact roll.

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When Walt saw this taking place, he said: "Do you think we could put some kind of seat on that type of conveyor, or some kind of arrangement for people to ride on ... do you think this thing would handle it?" That was the beginning of WEDway ... using a wheel, in the track itself, instead of a roller against a platen. He saw flexibility of how that ingot was turned around, carted back and forth, and he could hardly wait to get back and talk to Roger Broggie about it. Roger said: "Sure ... we'll just put a platen on the bottom of the vehicle."

Anticipating the World's Fair, the Ford people said: "If we could just put people in our product we'd have it made." So Walt was all hot to make this thing work with automobiles. Ford sent us a Lincoln, and several other lighter models, and we built a track there on the south side of the Studio, just on the other side of the main driveway. And it worked from "day one." It was such a dependable device, at the Fair, that we used to have employees with flashlights walk the track at night to see if any of the motors had failed. The ride never stopped. A motor could fail but it wouldn't make any difference. The ride would keep right on going because of the other motors. It had extraordinary stability as a ride and it simply never quit.

John Hench, Card Walker, and Walt's brother Roy Disney during a March, 1967 conference at the Plaza Inn. Here Roy Disney shows examples of Imagineering artwork and describes the New Tomorrowland nearing completion.

THE "E" TICKET: Tell us how you might contrast Disneyland and the other Disney parks, against the other amusement parks.

JOHN HENCH: Ours are not typical amusement parks, and they never will be.

THE "E" TICKET: Do you think that the other "theme parks," even the newest ones, know that they're in another class?

JOHN HENCH: Oh yes, they know that. Even though they have us as a model, they've never understood. You see, Walt was a very intuitive guy ... and he knew how to communicate ideas using traditional theatrical techniques that were appropriate. He used these methods for an amusement park and the others not only didn't discover this, they wouldn't "see" it if they discovered it, and wouldn't have seen any use for it. Some of the newest parks tried, but they didn't learn the lessons very well and the results are quite chaotic. The use of the step-by-step process of evolving a sequence (like in films), and to try to make a visual system out of all of the elements is hard to do.

I mean, every time there was something new or something added, over the years, we had to try and make it fit the system again. This was second nature to us when we worked on films, fitting in new ideas. If you look at those early films, the cartoons are just "bare bones" with only the essential imagery used, nothing in them but what was needed.

THE "E" TICKET: Are we talking about a kind of motion picture editing of a three-dimensional place like Disneyland?

JOHN HENCH: Oh yes, and it was done before the Park opened, with the models and the drawings.

THE "E" TICKET: And these are the lessons that the other places haven't learned.

JOHN HENCH: No, they're not too much aware of that kind of thing, and if they are, they think it's unnecessary. Some parks sell areas, license them, to other operators, and have only minor control over what goes in, or what colors are used, or how it's shaped.

And Walt, of course, decided from the very beginning that he would retain control. When he first started licensing to other companies he found that he couldn't depend on them to open every day ... and that drove him crazy, to find them closed. And though we couldn't know anything about it, one day he called us all together and said: "You guys have got to go out and find out something about food ... we've got to do it ourselves … they don't think I'm going to be in business long and they're trying to make it in one year..."

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THE "E" TICKET: Any other stories about Disneyland?

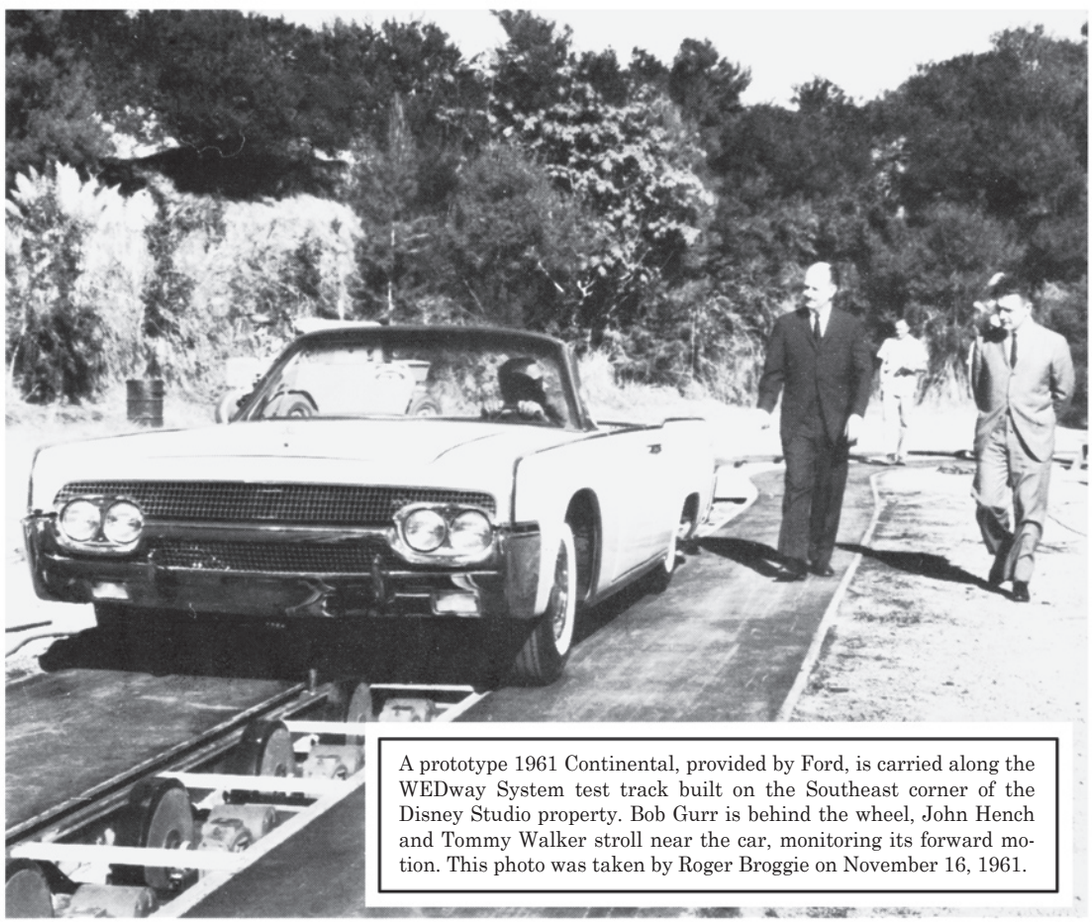
JOHN HENCH: Well, we were going to have **a Candy Mountain** at one time, in Fantasyland. Fred Joerger was working on a kind of "Oz revisited" out there in the back-lot. The further along we got with the model, the worse the damn mountain looked. Marshmallow sauce for snow and trees and outcroppings of rocks made of chocolate, and it was big ... it must have been an 8 or 10 foot long model and we were getting more and more down about it. So then we thought maybe it's because the stuff was all artificial ... maybe if we had real candy we'd understand more about it. So we went out and bought a hell of a lot of real candy (laughter). I don't know how many pounds of stuff we had. Chocolate slabs, and gumdrops for trees, and nuts for rocks, and the more candy we piled on this thing the worse it looked. Besides that, the birds kept flying in the open door, stealing the gumdrops. It finally got nauseating, and even Walt got sick. We learned a lesson ... that you can't stand oversized food. If we had a sixty foot pumpkin pie, we'd hate it. We quit the thing right there, and Walt agreed with us.

THE "E" TICKET: What do you think about your work, and artwork by other Imagineers, being on display at the Disneyland Gallery?

JOHN HENCH: That was Walt's idea, too, even before there was a Disneyland. He talked about doing it at the Studio, and he said: "We ought to have ourselves a little gallery next to the Commissary ... some of these guys around here are very good artists." The recognition is nice, but we worked as teams, you know. On pictures, we had to take our little sequence and fit it in with the rest of them, like beads on a chain. This was kind of hard on the "prima donnas" who wanted to do something entirely different. We often had tandem teams all working side by side.

We had to fit in, like writing chapter 10 of a book while others wrote chapters 1 through 9. When Walt conducted story sessions he always threw in as many people as would fit into the room and the results were better than any one individual could come up with by himself. I never felt cramped and I always felt I had freedom. I've often said this, but if Walt was walking North, moving North, we could go East or West as long as we drifted a little bit North too. But we couldn't go South ... he would jump on anybody immediately if they were off in the wrong direction. He had that sense of where he was going, and how it should proceed.

We tried some innovations and changes in Walt's traditional approach when we were laying out space requirements for EPCOT. We were hooked up to a big computer, and we were going to be really smart about it this time. We had a lot of information and statistics, and questionnaires from people ... and Walt didn't have anything like that to start out with. I had some cubic scale blocks to represent cubic footage, and we knew that 80% of peak capacity was reasonable so we started in at the front gate. We started asking questions of the computer, getting square footages, deciding what people would do in a given area, and the computer would answer in cubic footages. When we got all this information plotted, and when we got it to come together, we realized that we were modeling another Disneyland. There was Main Street, Town Square and there was the hub... Walt did it all first and with only his intuition.



A prototype 1961 Continental, provided by Ford, is carried along the WEDway System test track built on the Southeast corner of the Disney Studio property. Bob Gurr is behind the wheel, John Hench and Tommy Walker stroll near the car, monitoring its forward motion. This photo was taken by Roger Broggie on November 16, 1961.

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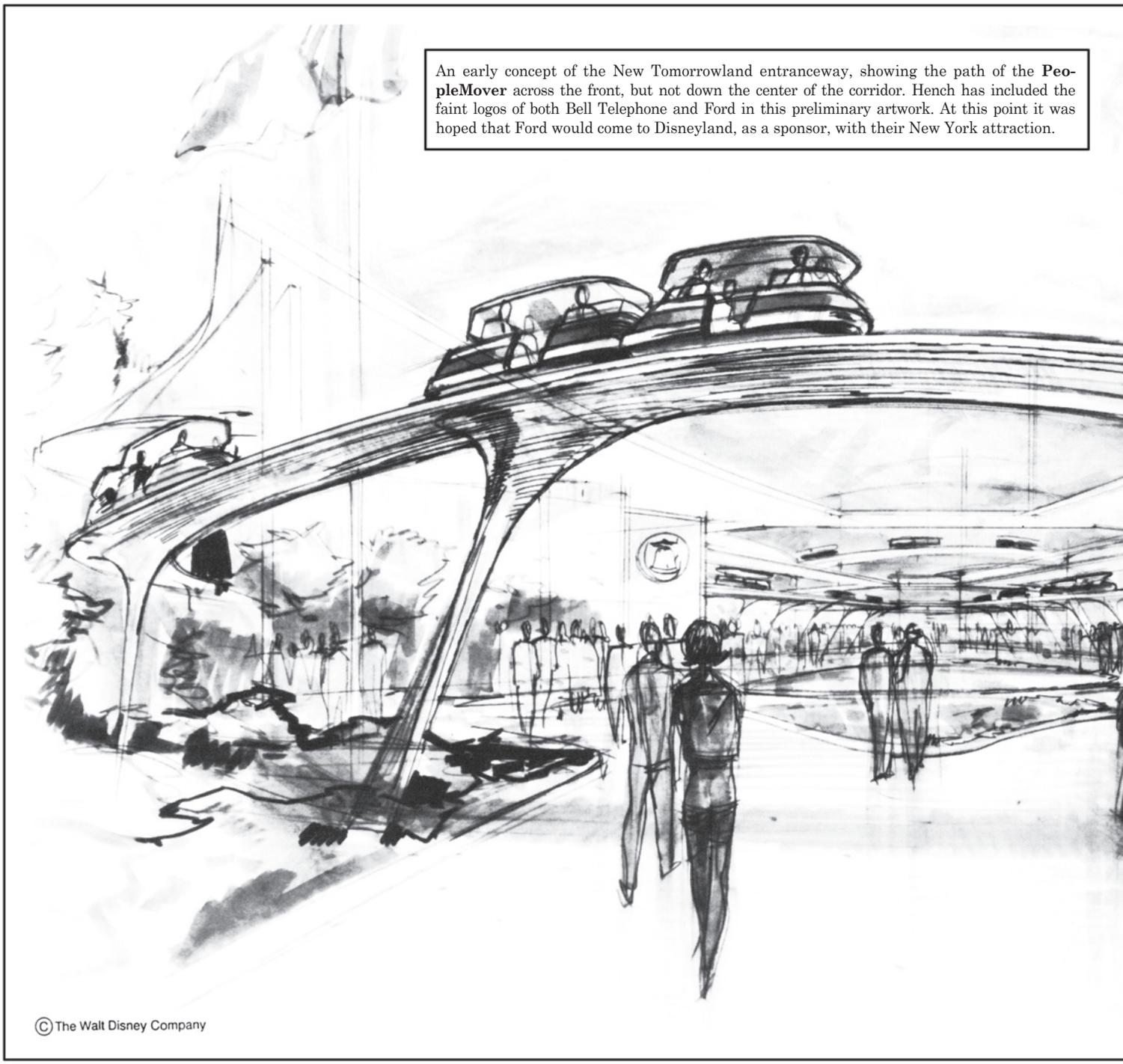

An early concept of the New Tomorrowland entranceway, showing the path of the **PeopleMover** across the front, but not down the center of the corridor. Hench has included the faint logos of both Bell Telephone and Ford in this preliminary artwork. At this point it was hoped that Ford would come to Disneyland, as a sponsor, with their New York attraction.

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THE "E" TICKET: You were at many of the attraction openings with Walt Disney, and are in many of the photographs with him. Is it true that you were often mistaken for Walt?

JOHN HENCH: Yeah ... that happened a lot. He didn't think we looked alike, and I didn't think so either. One time, Walt and I were with several other people at the Park, and a little girl came up and pulled my coat sleeve and said she wanted my autograph. Walt was in a hurry at that point, and he had already refused several people, so I didn't want to say: "There he is, right there." I mumbled, "You don't want my autograph," and she said, "Yes I do" and I heard Walt mutter under his breath, "It must be the moustache..."

THE "E" TICKET: How would you characterize your long career with Disney?

JOHN HENCH: I think I'm working on my 54th year. I like to make drawings ... but I like to go to the site, too. I like to work out color schemes. I make decisions about color throughout the organization because I love color. I was a Fine Arts major and I came to the Disney Studio in the first place to find out something of how images worked ... how you can control them to communicate a story, how images speak to people … and I couldn't find that in Art school. I figured that motion picture people knew more about that, and they do.

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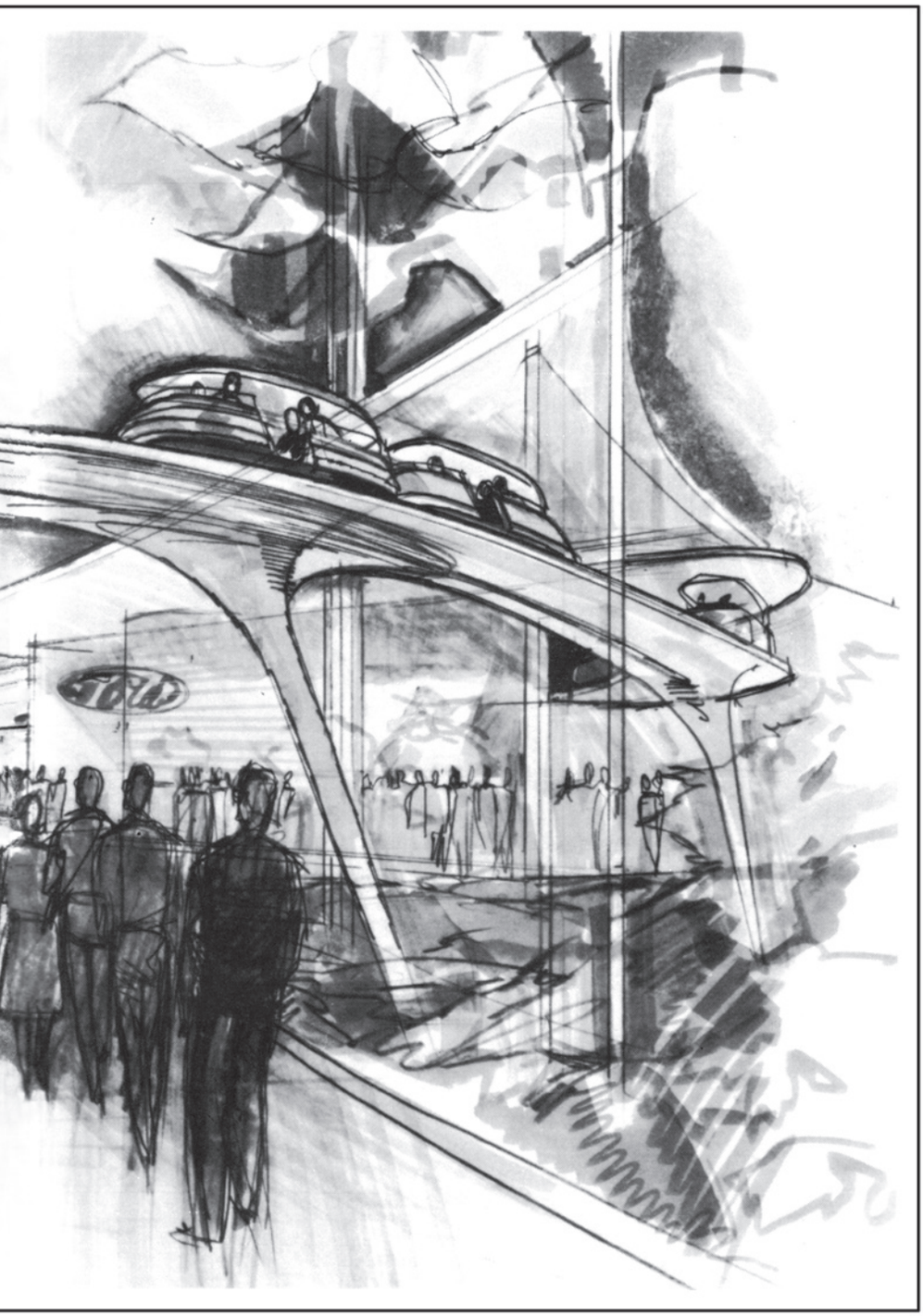

Well, among the architects here, and around the Company, the worst thing imaginable is 500 gallons of the wrong paint ... so they avoid these decisions as much as possible. If you're responsible for color in large quantities, it's a large job. The whole mechanical thing of mixing the color, say 500 gallons, in great drums with motors that churn away for days before anything happens, and they keep adding in gobs of stuff... And as perceived, color changes all the time, from morning to night. You have to be careful as you proceed. Sometimes an architect's color choice is a personal statement, but we've got a larger statement to make at a Park.

I never select any color without testing it on location. I make big swatches. I learned a long time ago that 40 feet of something is a different color than one inch of it.

That was Walt's style ... he insisted we go to the Park often and it did give us a new relationship with the guest in a way. He said, "Don't go in the back way, stand in line and talk to people."

And we realized that people come to Disneyland (and later the other Disney Parks) with an extraordinary mind set. They don't just hope they'll be entertained ... they take it for granted, there's a conviction that they'll have a good time. When we worked on the films, we designed environments (film settings) in a way so that a certain "action" could happen. Everyone would work to support this, and avoid any element that would contradict the action, at the very least. We brought this ability to the designing of Disneyland, and we found that the "action" was people enjoying themselves ... having a great day ... we wanted to create an environment that would support and enhance this.

Every time I did Main Street over again on a rehab, for example, I reworked the colors to live up to this. We finally lost all authenticity ... it disappeared way back there somewhere ... no main street was ever like that, but oddly enough, it still functions as everybody's authentic Main Street. We still get contacted by little towns in Nebraska and other places that want to do their main street over and they want it to be authentic like ours.

THE "E" TICKET: We'd like you to describe your last memories of Walt Disney ... where you were, what you felt.

JOHN HENCH: I was working, here in Imagineering. One of the last visits Walt made was to come here and look at our work on the **Pirates** ride. We'd seen him at the Studio ... there was a WED lunch table there. He'd had a meeting with some people and after his guests left he came and sat with us. He had come out of the hospital, after that initial operation on his lung, and he felt pretty good. He told us of his plans to recuperate in Palm Springs, and have us go down there for meetings, and we were all looking forward to that. The next day he came to Imagineering to see the progress on **Pirates** ... he never actually got to see the finished ride.

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He felt pretty good, but his voice was weak. He said he couldn't stand hospital food and all that. He talked about his operation and how they took out a lung, and said, "I think that they got it all ... I'm confident that they did." He was getting telegrams every day from people. John Wayne said, "Welcome to the club" because he'd been through that too. Walt was quite encouraged. At one time he had a pain in his shoulder which bothered him, and he joked that if he was ever in a wheelchair it would be "the damnedest wheelchair anybody ever saw."

The only time I ever heard him mention death was when we did a bronze bust of him. We had left it in his office, and he walked in and walked right out again and said, "Get that thing out of there ... I'm not dead yet." Another question that is always asked ... was Walt frozen? No he wasn't! It's an intriguing idea and I suppose people thought that he was looking to the future and that's a futuristic idea, and maybe he'd try it. I don't know how he'd feel about it personally, because he never talked about death.

THE "E" TICKET: We suppose the cryogenics rumor perpetuates because people have a need to believe that Uncle Walt might come back, and they really wish it were true...

JOHN HENCH: Someone in that business started the rumor, shortly after Walt died. He put out a story about a "famous Hollywood personality" being under this freezing process. Some people assumed he meant Walt.

THE "E" TICKET: Let's talk a little more about Disneyland's success...

JOHN HENCH: I think the reason that Disneyland worked was because Walt Disney liked people in the first place. He thought that people were okay. He was always trying for better communication, of linking with the audience, of touching them. He said that the only thing wrong with people, if they were acting badly, was because of poor communication. They simply didn't have the right information. Walt blamed all the trouble in the world on wrong information.

He was very serious about Disneyland because it involved people more directly than motion pictures. He was putting people in the show, so that they felt things and got more of an experience. This was a very definite effort to make the communication more effective and really reach people. With Walt Disney World, in Florida, the idea grew as a kind of "civilizing center."

The guts of this idea was EPCOT. To have people come in and maybe lose some of their prejudice. What an idea. And to conceive of doing it in a practical way, instead of with grants from governments or religious groups or whatever, to pay for it. He thought he could make it work, with a strong educational side to it, but also fun and pleasant. He also thought that exposing people to each other's cultures would prove to be very beneficial. Walt felt that, since we all have a common basis, our need to survive and for right understanding about others, and since all our separate survival patterns have become sanctified into cultures ... he could make this interchange work. It was a very courageous thing to try.

THE "E" TICKET: What about Tomorrowland, and Walt's projected future?

JOHN HENCH: I know he was thinking about this part of Disneyland ... this Tomorrowland, early on. He knew that the past was "fixed" already, and he was quite willing to face the fact that tomorrow was something that happens overnight.., suddenly it's there. People are not only interested in the future, but a little apprehensive about what it might bring. We're certainly not ap-

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prehensive about the past ... it's not threatening to most of us. Our early plans for Tomorrowland were kind of "Buck Rogers" and it was because that seemed to be a sort of friendly tomorrow at the time.

THE "E" TICKET: Where do you think this Disney theme park methodology will be a hundred years from now?

JOHN HENCH: I hate to think of it like this, but it's a kind of a Camelot. It's bound to change, and it's changed already. Michael Eisner is a showman ... a motion picture man like Walt was, but the motion picture market is different now. One has to meet a current market, with something trendy and try to match up fast enough to take advantage of whatever is "going." Walt wanted to do fundamental things. When we tried to use some situation that was current, he'd say, "Look, don't use that stuff … that idea will work now, but what will it mean in a year or two? I want this picture to come back year after year, as long as the negatives will hold together." An example of material Walt did not ordinarily use was *Victory Through Air Power*, which was something he felt he had to do for the war effort. It doesn't mean anything now and it will never be shown again.

Walt was an innovator and he took risks. A feature like *Snow White* was questioned by everybody. They said it would be a disaster and that people would get headaches if they stayed for a full hour of animation. Of course, *Snow White* was a marvelous hit, and it built the present Studio, and then the War, and the strike and a few other things happened that were very difficult for Walt. When he wanted to do the first *True Life Adventure*, with the seals, RKO who was then the distributor said: "Absolutely not." Walt went ahead with things, and it was the same with Disneyland. There were third generation amusement park operators who said, "Look Walt, you won't stay open six months." When he built the Park he invested everything, all his own personal money.

THE "E" TICKET: There were some rough moments when he opened Disneyland. Did Walt ever have second thoughts about it?

JOHN HENCH: When those people from Palisades Park told him he wouldn't make it, he came out of the meeting just as happy as if they'd said, "Walt, you can't lose." Walt had an absolute faith in what he was doing. When he'd spent all his money, and needed financing to finish *Snow White*, he got it on personal charm and the charisma of acting out everything. Walt was a great innovator ... and he suffered the fate of all of the great innovators, because there's nothing existing at that time to measure them by.

The original Red Wagon Inn was redone in 1965 as the Plaza Inn to accommodate the growing Park attendance of the 1960's. John Hench made use of intricate detail to demonstrate the richness of the Victorian interiors and finishes.

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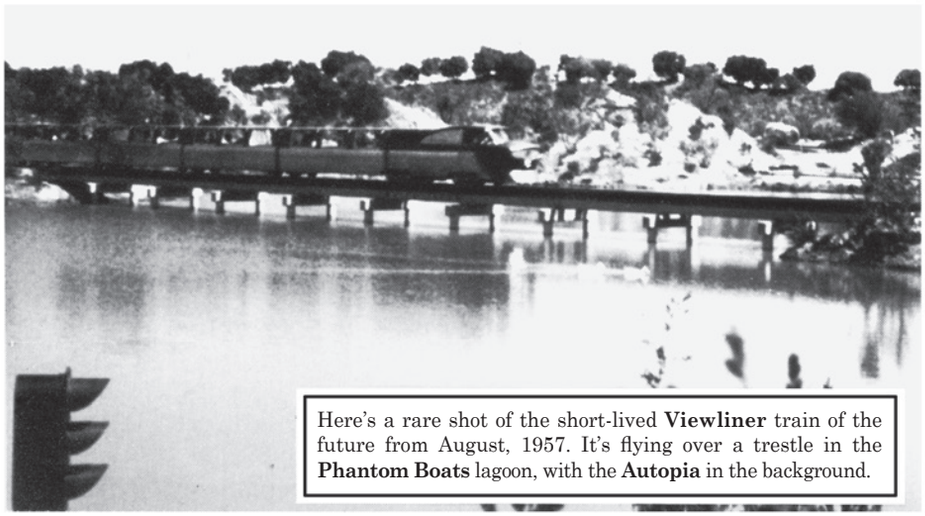
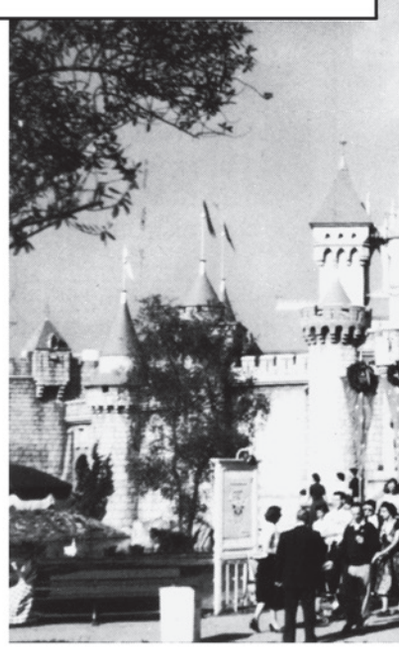
* * * VINTAGE VISITS * * *

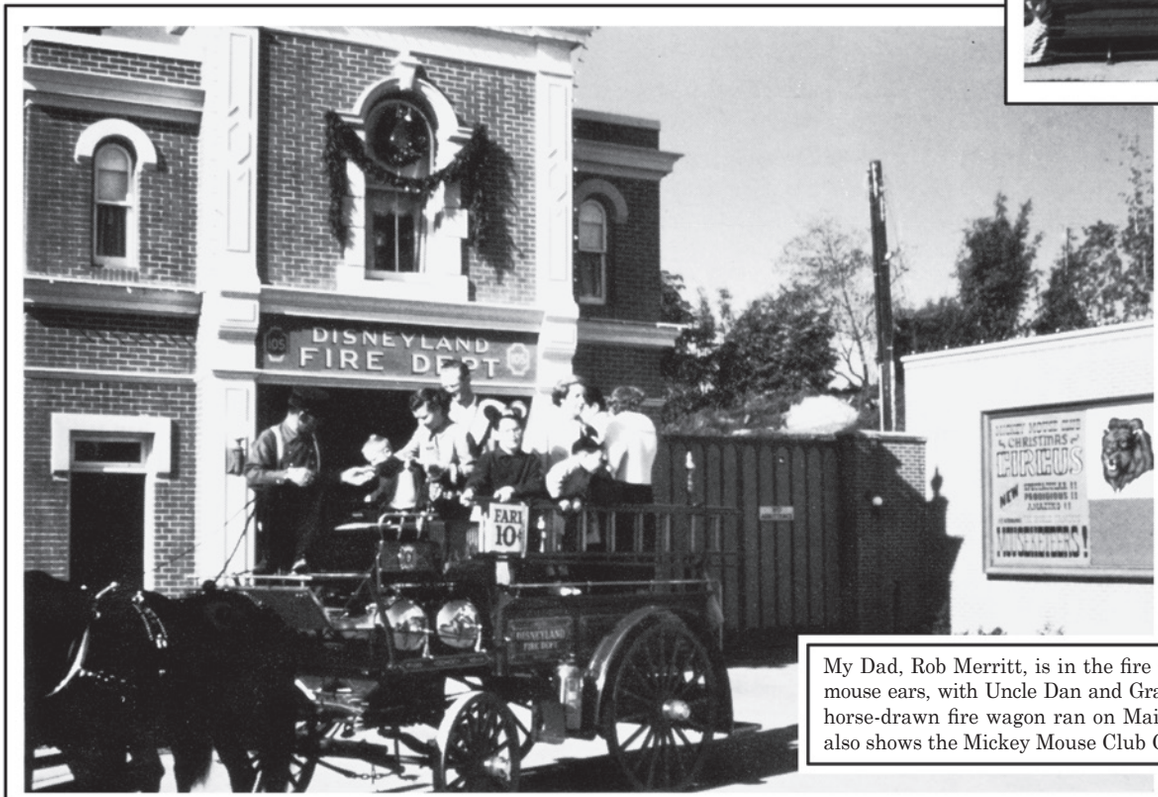
Christopher Merritt has been an enthusiastic reader and contributor to past issues of The "E" Ticket. His interest in Disneyland history caused him to ask his grandfather, Bruce Merritt, about family trips to the Park. These terrific photos (taken during several trips in the 1950's) surfaced as a result. Chris says, "My grandpa took many snapshots of my Dad and others in the family, and he seemed to point his camera towards areas of Disneyland which soon changed. He had just sold his house and had extra money, so he got a brand new camera in order to go to the Park. His kids were young and he made an effort to take a lot of pictures. Since the Park was new, he planned to take these slides back home to do a slide show for his friends.



Here's a rare shot of the short-lived **Viewliner** train of the future from August, 1957. It's flying over a trestle in the **Phantom Boats** lagoon, with the **Autopia** in the background.

This **Mark Twain** photo shows the undeveloped island which would become **Tom Sawyer Island** in 1956.





My Dad, Rob Merritt, is in the fire wagon wearing the mouse ears, with Uncle Dan and Grandma. In 1955 this horse-drawn fire wagon ran on Main Street. This shot also shows the Mickey Mouse Club Circus billboard.

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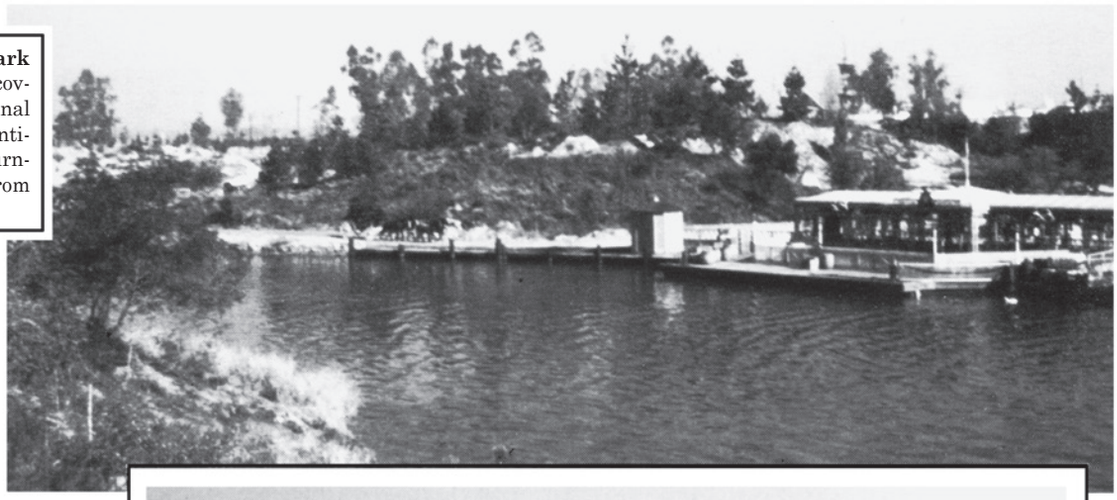
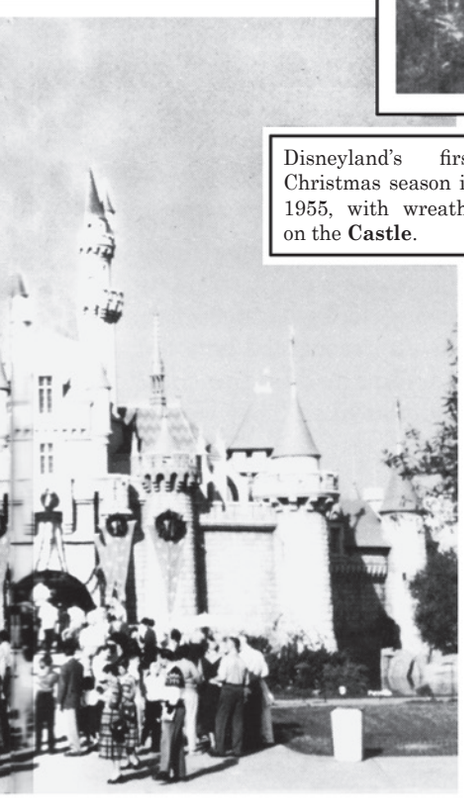
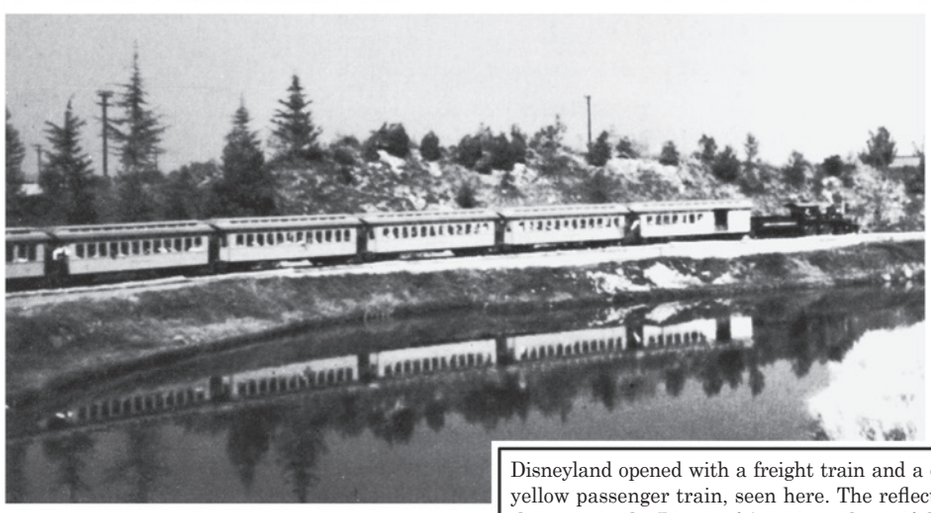
From the stern of the **Mark Twain**, we see the brush-covered island and the original riverboat landing. A Frontierland **Stagecoach** is returning to Rainbow Ridge from the trail along the river.

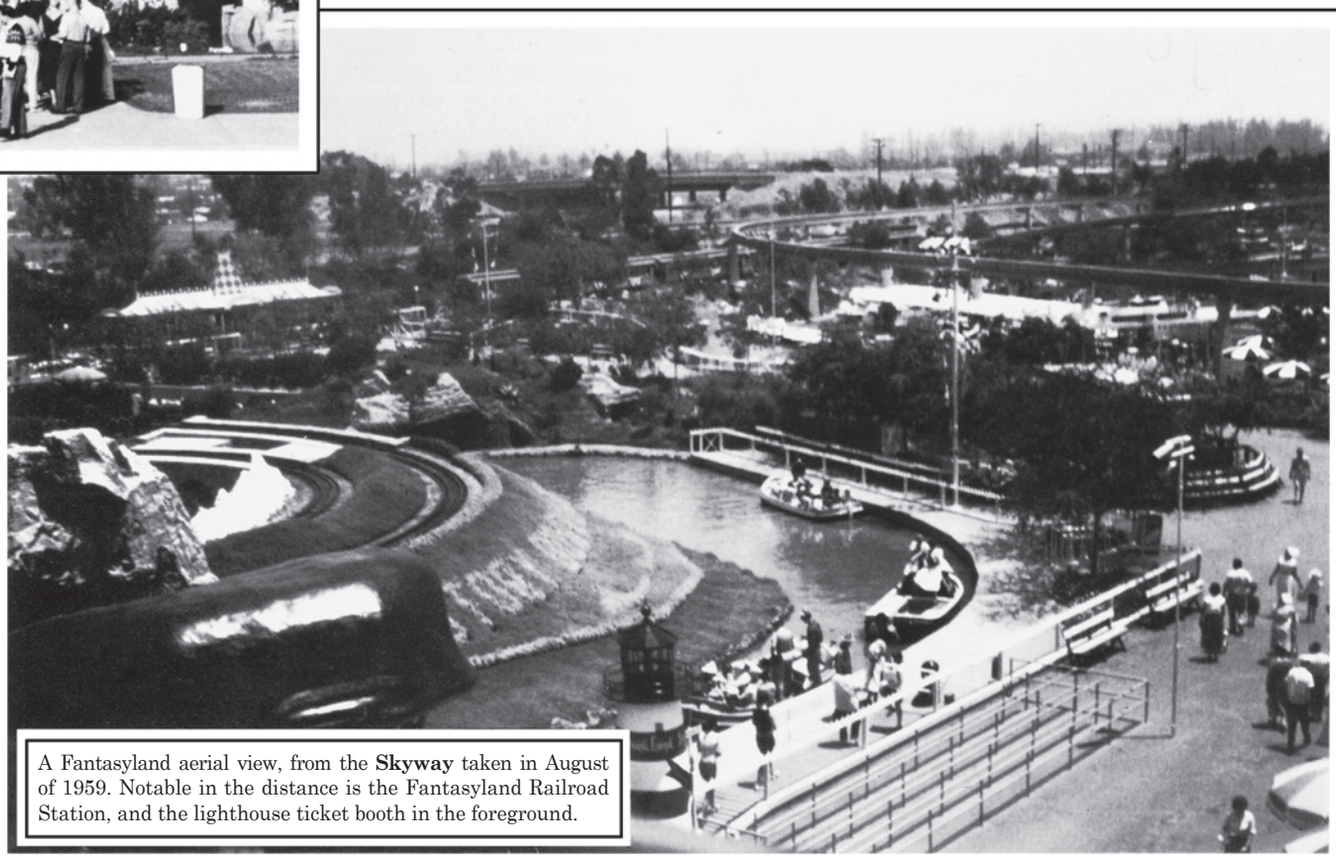




Disneyland's first Christmas season in 1955, with wreaths on the **Castle**.



Disneyland opened with a freight train and a deluxe yellow passenger train, seen here. The reflection of the train in the Rivers of America is beautiful.



A Fantasyland aerial view, from the **Skyway** taken in August of 1959. Notable in the distance is the Fantasyland Railroad Station, and the lighthouse ticket booth in the foreground.

The E Ticket THUMBNAILS BOOKMARKS print find search the hub 17-27

A GUIDE TO Disneyland ON TELEVISION

Part One - The 1950's

One of the reasons Walt Disney entered the medium of television in the early 1950's was to help finance the building of his Magic Kingdom, Disneyland. Already a master of cross-promotion, he immediately used the opportunity provided by his weekly program to involve his audience in the progress of Disneyland's construction and later, in its first successful years of operation. With humorous stop-motion construction footage, back-stage looks at the creation of vehicles and mechanical animals, and proven travel film techniques, he created an unprecedented national awareness of his new Theme Park. These early black and white programs, and several color films made as theatrical short subjects, are virtually the only official filmed record of what that first Disneyland was like. They can be fascinating.

Disneyland has been a proven hit as long as many of us can remember, but that was yet to be established when these programs were first broadcast. It's fun to view these shows as if we're those "50's families," waiting breathlessly on Wednesday nights as ABC brought us Uncle Walt's updates on his latest creation. Most of these programs have been shown in recent years on the Disney Channel. Here is a brief listing of those from the 1950's, with the dates they first aired and some photos of the Park as it looked at the time. We've included a quote from each of Walt's introductions, and some highlights of the fun you'll have when you watch them from today's perspective.

"THE DISNEYLAND STORY" (Oct 17, 1954) From the "Disneyland Plans Room" at the Studio, Walt says, "...our latest dream, Disneyland, seen from about 2,000 feet in the air, and ten months away." Early teaser about the Park-to-be, with Herb Ryman map behind Walt, Walt introducing the Main Street model "quarter inch to the foot," and Walt behind the model of Fantasyland Castle - Norman Foster introduces Davy Crockett and Frontierland, Ben Sharpsteen talks about Adventureland - Walt strolls past the Lilly Belle towards a model of the **Jungle Cruise** loading area - Ward Kimball introduces Tomorrowland and the *Man In Space* shows - Fantasyland illustrated with clips from *Uncle Remus, Lonesome Ghosts, Sorcerer's Apprentice.*

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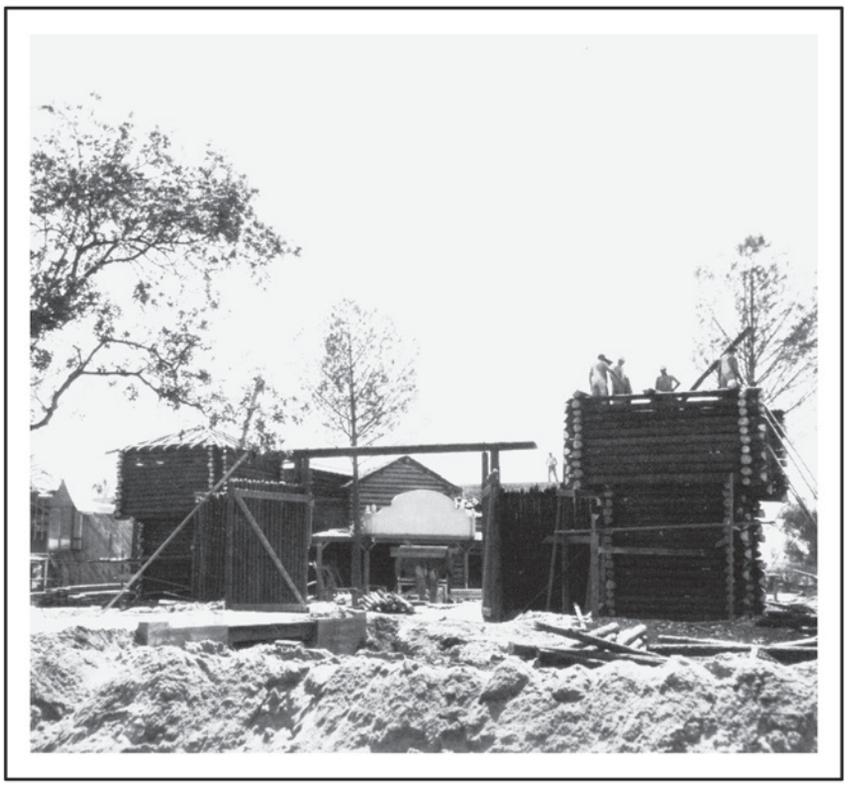

"A PROGRESS REPORT/NATURE'S HALF ACRE" (Feb 9, 1955) And now your host, Walt Disney, "On our first television program we showed you a blueprint for a dream ... the dream is Disneyland, the Park that we're constructing near Anaheim, California. We promised to keep you informed as our dream became a reality so, for a first hand progress report, let's visit Disneyland now." Helicopter flies over new 4-level Hollywood Freeway, then south to "the most accessible spot in Southern California" - Walt describes Main Street and other lands as we fly over bare earth - railroad track is shown laid along top of berm - Walt does 50's "be bop" style jokes to Dixieland music as we watch stop-motion construction footage - time lapse camera demo - nice close-up of table-top **Jungle Cruise** with dripping model of Schweitzer Falls and small jungle launches - dry run in Adventureland riverbed with the "Disneyland Rambler" - program ends with *True Life Adventure*.

"A FURTHER REPORT ON DISNEYLAND" (Jul 13, 1955) Also known as the "Pre-Opening Report," Walt proudly says, "We're days away from the formal opening of Disneyland ... share with us the joys and anxieties of our race against time." Narrated by Winston Hibler, this terrific show gives quick glimpses of many of our favorite rides being built: test stage at Studio for the "**Peter Pan** flyway," alligators in the tank built for *20,000 Leagues Under The Sea*, the **Mark Twain** decks being built in the "Alamo" Stage Three, railroad passenger coaches being assembled, wagon-makers, carousel horses, Main Street vehicles - working on the steam locomotives - the **Mark Twain** assembly in Fowler's Harbor - **Disneyland Railroad** cars on flatbed trucks on the freeway - doing rockwork in Adventureland - Davy Crockett and Georgie Russell working with axes on logs for the Frontierland Stockade entrance.

"DATELINE DISNEYLAND" (Jul 17, 1955) The famous 90 minute special from Opening Day, with Art Linkletter, Bob Cummings and Ronald Reagan. Walt reads the Park dedication: "To all who come to this happy place … welcome." Great live television, lots of confusion and mistakes (like Linkletter describing Davy Crockett as Cinderella, calling Frontierland "pioneer land," Bob Cummings saying "Auto-topia") - Walt introduces each land by reading the dedications (gets irritated on mis-

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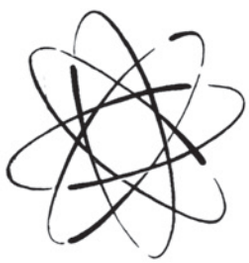
cue for Tomorrowland intro) - opening parade down Main Street: **Autopia** cars in clusters, celebrities include Irene Dunne (dedicating the **Mark Twain**), Aunt Jemima, Danny Thomas, Frank Sinatra and a dance number by the Mouseketeers - Musical numbers by the Firehouse Five + 2 (Ward Kimball, Frank Thomas, Harper Goff) and a dance number in Frontierland by Fess and Buddy singing "Bang Went Old Betsy" - lengthy segment on the **TWA Rocket To The Moon** ride, with take-off routine for the "Star of Polaris" - and close-ups of the Fantasyland dark ride facades and murals mixed with animation film clips - Art Linkletter to Walt Disney before they run over the drawbridge into the **Castle**, "Walt, you've made a bum out of Barnum today!"

"A TRIP THROUGH ADVENTURELAND & WATER BIRDS" (Feb 29, 1956) Opens with Walt in his office holding a model of a **Jungle Cruise** boat: "Ever since Disneyland Park opened, one of the most popular realms has been Adventureland … we've had many requests to tell the full story, both inside and out of this tropical realm. Well, it all started with an idea that sprang from our *True Life Adventure* films." First we see live action animals, then some small drawings of mechanical animals, then we visit the Studio workshops - pre-opening shots of rhinos and hippos in dry riverbed, workmen splattering paint on walnut tree stumps, opening master valve and filling Jungle River with water for first time - Bob Mattey named and shown working on crocodile - lowering new jungle launches by crane - then "as it is today," we ride the **Jungle Cruise** with our skipper and his megaphone aboard the "Zambezi Miss" - scruffy jiggling monkeys, charging "alligators," animals which are taller than the bushes along the river, "Blinkie" the giraffe - a nice view of the old "rapids of Kilimanjaro" area from above, and back to the dock where a Polynesian group is singing a special Adventureland song.

"DISNEYLAND, U.S.A." (1957) Filmed in Technicolor and Cinemascope as one of Disney's "People and Places" short subjects. This film was released with *Westward Ho the Wagons* and is the best source for an early look at Disneyland.



Narrated by Winston Hibler: "A new land has come into being ... its purpose is enlightenment, its product is happiness." The film starts with beautiful footage from the air, as we fly over and around the Park. We ride slowly down Main Street (with the original "clip clop" theme music) and see most of the original store fronts and vehicles - aerial footage over Frontierland, from every angle (to the *"Old Yeller"* theme) with clear views of **Tom Sawyer Island**, great shots of first **Rainbow Ridge Mine Train** past cactus, rocks and mud pots - we ride the **Mark Twain** around the Rivers of America seeing early mechanical Indians and forest animals - on the **Jungle Cruise** we see original animals and hear the early educational spiel - we fly over Tomorrowland and see the **Flight Circle**, a grassy **Autopia** area, and the **Phantom Boats** sitting around in the water - **Fantasyland Castle** is seen before they changed its roofline for the walk-thru - close looks at the dark ride exteriors and the **Skyway** buckets over the **Pirate Ship** before the **Matterhorn** - all lands are presented very park-like and pretty, and the film ends with a parade featuring the Mickey Mouse Club Circus wagons and music played on a steam calliope.

"DISNEYLAND THE PARK & PECOS BILL" (Apr 3, 1957) Walt says, "For this program we bring you the story of Pecos Bill, the root'nest, toot'nest, shoot'nest cowboy to ever come out of American folklore… in fact, we dedicated the **Golden Horseshoe** dance hall to the memory of Pecos Bill and his fabulous exploits." Much of this television show duplicates the color film *Disneyland U.S.A.* but it is narrated by Walt and has different music. The aerial footage is the same, but individual close-ups within the lands are mostly different, and there is a historical segment with bulldozers and vehicle assembly footage like prior programs - rides with special mention include the new **Storybook Land** area, the Tomorrowland entrance with the **World Clock** and the **Moonliner Rocket**, **Pirate Ship** before **Skull Rock Lagoon**, fishing on **Tom Sawyer Island** - the original dark green **Mine Train** ride is shown with the trip into **Rainbow Caverns**, with its grottos and waterfalls included.

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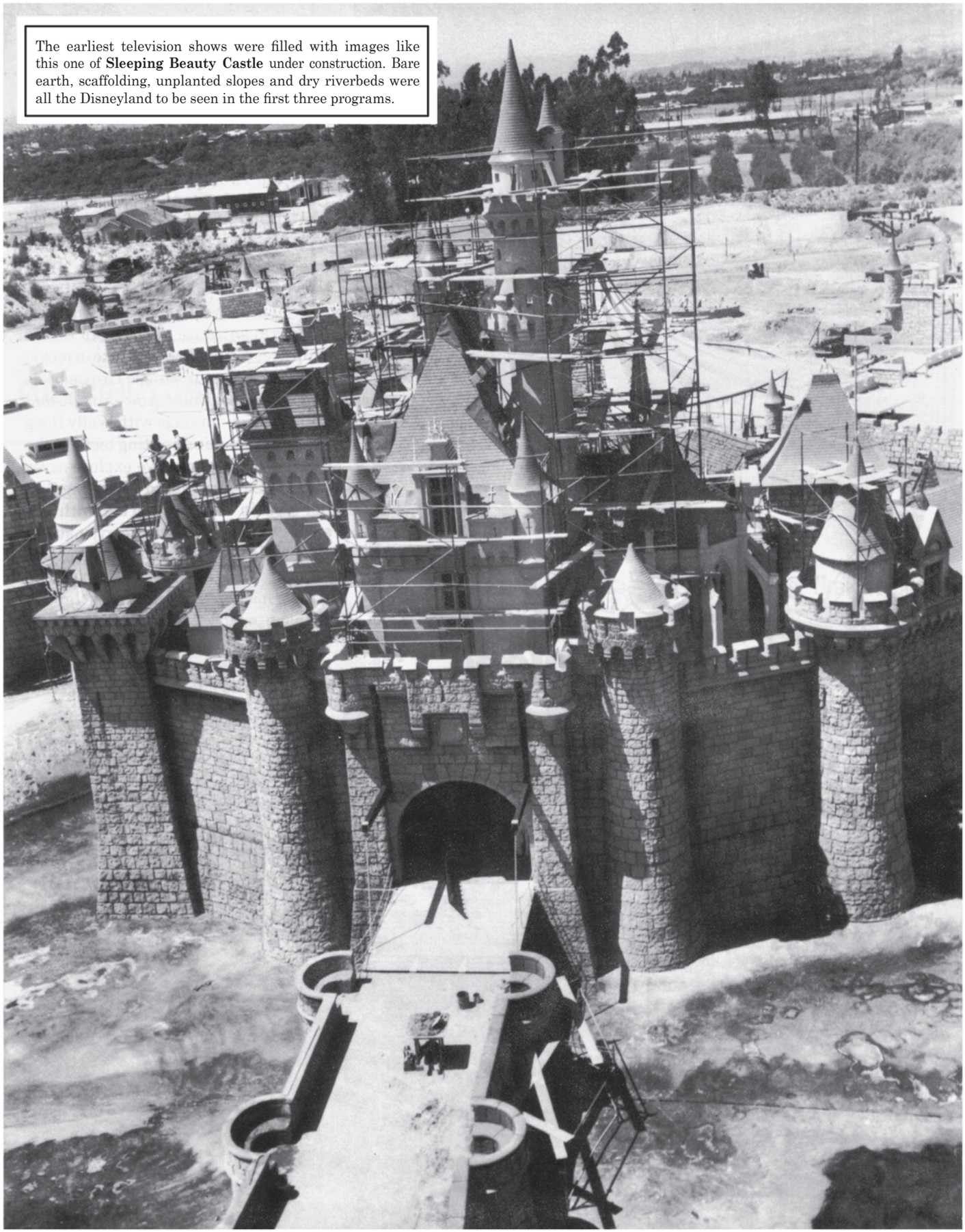
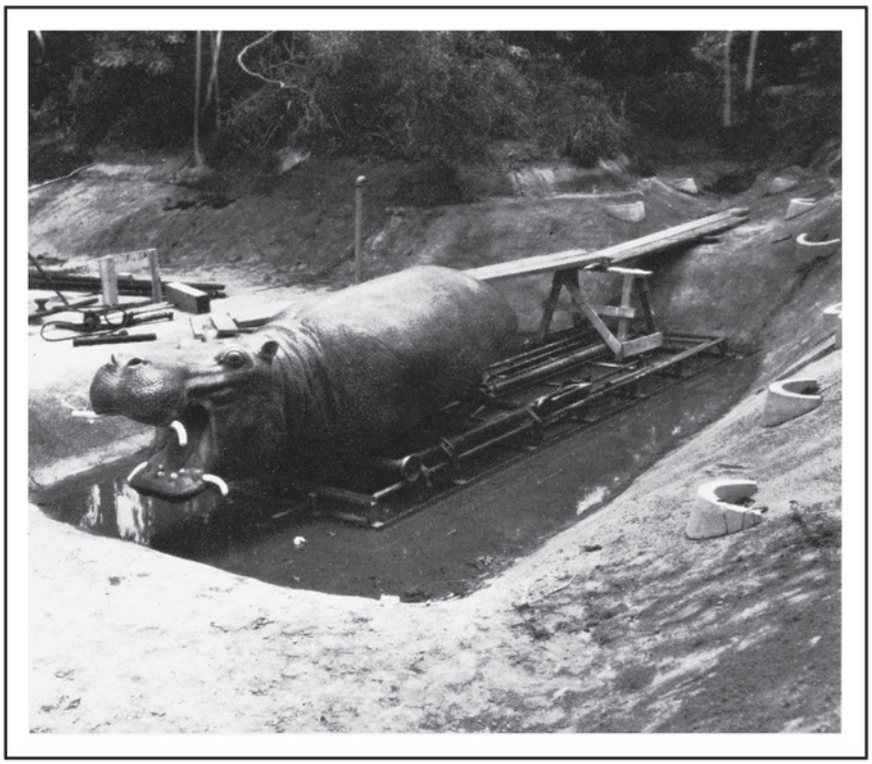
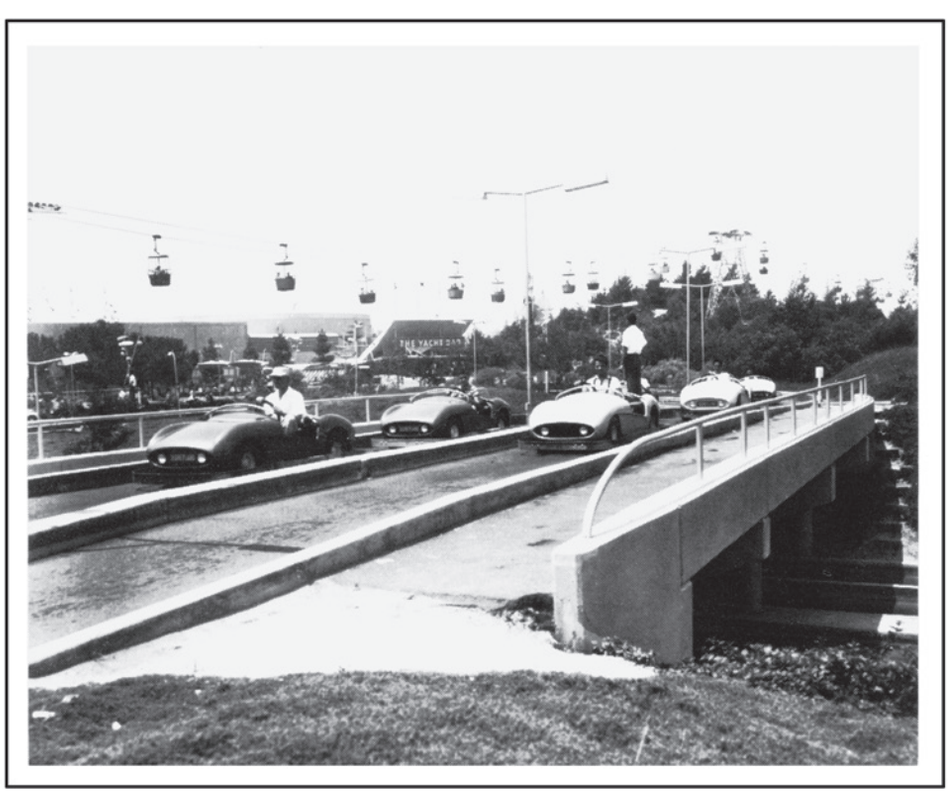


The earliest television shows were filled with images like this one of **Sleeping Beauty Castle** under construction. Bare earth, scaffolding, unplanted slopes and dry riverbeds were all the Disneyland to be seen in the first three programs.

The E Ticket THUMBNAILS BOOKMARKS print find search the hub 17-31



"AN ADVENTURE IN THE MAGIC KINGDOM" (Apr 9, 1958) Walt says to Tinkerbell, just before she floats him with pixie dust, "Oh there you are Tink … I'm appointing you special hostess to take our audience on a flight to Disneyland." This program is a special party for 4,000 Disney employees, and we fly first to Holidayland and see "potato races and pie eating contests" - nice television animation of Tinkerbell waving wand over each land in turn - ride posters at entrance - **Peter Pan Pirate Ship** fires cannonball at us like in movie - detailed footage of **Jungle Cruise** boats and the rhinos, fully grown jungle and both gorillas - on stage with Wally Boag doing balloons and spitting teeth at the **Golden Horseshoe** -we explore caves on **Tom Sawyer Island** - Burning Settler's Cabin - **Mine Train** trip with balancing rocks, cactus country, natural arch bridge and Rainbow Caverns - Injun Joe's Cave from inside with people holding maps to the island - walk through **Monsanto House of the Future** - Walt in brand new **Viewliner** train - dark ride exteriors and **Storybook Land** - ends with the lighting of Main Street.



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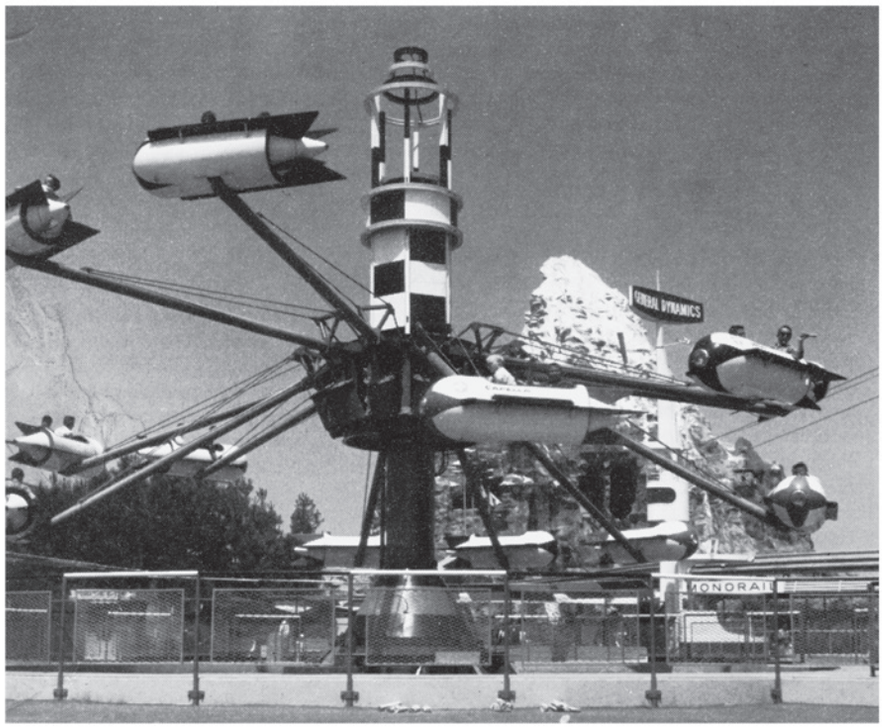
NATIONAL SCREEN SERVICE

COLORING CONTEST



"GALA DAY AT DISNEYLAND" (1959) This is a Technicolor short subject released theatrically. It duplicates much of the footage shown on the 90 minute KABC television special (June 15, 1959) which announced the expansion of the Park. It begins with a flyover of Main Street, introduces the new **Columbia Sailing Ship** and has new **Jungle Cruise** footage - shows the **Skyway** now passing through the new **Matterhorn Mountain** with lots of one-car bobsleds - first look at the "**Submarines** patterned after America's atomic fleet" - first climbing of the face of the **Matterhorn**, with yodeling - ribbon cutting ceremony with Walt and a Navy Admiral - **Sub** voyage showing live mermaids and live fish in the water - great ride on the brand new three-car **Monorail** - Walt's guests include Roy Disney, Annette, the Firehouse Five + 2, Zorro and Sergeant Garcia - this film has some very lengthy parade commentary and Swiss Chalet dance numbers.

WALT DISNEY presents
A NEWS SPECIAL

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MAIN STREET MAIL BOX

"Thanks for producing a classy and sentimental publication. It is refreshing to see photos that I've not seen elsewhere, and stories that are recounted by the people who were there. Such details are often glossed over or heavily paraphrased in the various bios and picture books. I have a particular interest in the sounds and music from the Park, as well as voices. This might make a nice feature (hint, hint) and Thurl Ravenscroft's memories of working on the Haunted Mansion are already an excellent example." - R.B., Glendale, CA

"Thanks for the rundown listing of highlights in the various rooms of the Haunted Mansion. Some of the details I've never noticed before but I'll look for them next time. Love seeing all the rare photos. Noticeable are the sparse crowds ... that's one thing I'd love to bring back!" - S.W., Alhambra, CA

"The Haunted Mansion article was extremely impressive, now I am going to have to go through and pick out all of the details. The Marc Davis article was good, but the best was the Indian Village. Really cool pictures and information. I really enjoyed the personal and obscure photos in 'Vintage Visit.' Thanks for keeping the real Disneyland alive." - P.J., La Mesa, CA

"I would enjoy seeing material on Disneyland collectibles from the mid-60's era, and on the beautiful attraction posters used in the 50's and 60's. I had heard that the Haunted Mansion opened briefly a few years before the '69 debut, but was deemed too scary ... is this true?" - H.L, Sherman Oaks, CA

"Great Mansion issue! Your thoroughness and attention to detail amazes me, but I felt something very important in Mansion history was missing. When the Mansion first opened, there was a creepy ghoul in the attic, a spectral Groom who held a striped hatbox. With every beat of the Bride's heart, his head would fade from his shoulders and reappear inside the hatbox. My sister Alice and I were so terrified by him that we threw out the cover of our Storyteller Record with his picture. Shortly afterward, Alice informed me that he had disappeared from the attic and I had to take her word for it because at the first sight of him I covered my eyes. My evil brother Jim said he had escaped and was coming to get us. I miss the creepy ghoul, and I believe you can do the impossible when it comes to Disneyland history ... can you 'dig up' a picture of him for me?" - M.C.H., Tampa, FL

...there may never be another Park attraction with the Haunted Mansion's mystery and myth, partly caused by the years of expectation shared by all of us as we waited for it to open. Like any major ride, changes continue to be made as mechanisms are replaced, sound tracks redone (or just reduced in volume) and as scenes are refurbished and made current. We were aware of your headless ghoul as we prepared the Haunted Mansion story. We've seen original ride layout plans which indicate his exact location in the Attic, opposite from the Bride and to the left of the vehicles. He's not the Groom ... early written treatments say that's the corpse hanging by the neck in the 'stretching room.' Our best information prior to printing #16 (we did ask around...) was that this figure never made it into the ride as opened. Can anyone else confirm Michelle's memory...?

"I've loved the Haunted Mansion since August 10, 1969 when I first rode it. I remember all those visits where we could just peer through the gates wondering when it would open. We could hardly believe our good luck to be there for a soft-opening when the lines were short. Your article was so detailed, and the concept art was a special treat. I'm only sorry that all of Marc Davis' concepts didn't appear in the Mansion. I think that an interview with Marc Davis on the 'lost' Mine Train and his concepts for Thunder Mesa would be great. Thanks for putting out The 'E' Ticket more frequently." - D.N., Tucson, AZ

"I have heard Mr. Davis speak at conventions and his sense of humor and his talent is undeniably unique! His contributions to both the Haunted Mansion and Pirates truly make both attractions a feast, for not only the eyes, but for the ol' funny bone. If you bump into Marc Davis again, pass on a big 'thank you' for me." - G.F.M., Fair Oaks, CA

"I give up! Where are the answers to the riddles you left us at the end of the Haunted Mansion article...?" - D.R.T., San Ramon, CA

...you've been shouting yourself "hearse," right? The answers to the questions didn't just "pop up," so you've gone stark "raven" mad ... well, the tiny answers are hidden on the spine of the cover by the Castle and above Schweitzer Falls, and within the issue's center fold border...

"I always love reading about my two favorite Disneyland attractions, the other being Pirates. The photos were brilliant, especially the ones of the Mansion under construction. The crowning touch was another fascinating interview with Marc Davis. Your guided tour of the Mansion was evocative and insightful. Thanks also for the photos of the sights you rarely notice from your Doom Buggy. The only thing I would have wanted included in the issue would be a map of the attraction (like you did with 'Inner Space' and 'Snow White') ... hey, you guys are spoiling us!" - L.H., Los Angeles, CA

"Thanks for the fun and interesting Issue #16. The Haunted Mansion has been my all-time favorite Disneyland attraction since it first scared the living daylights out of me at age four. I rarely see much literature on this great ride, but yours was one of the best. I especially liked the detailed tour and early conceptual drawings. I am surprised and a little disappointed you did not include one of your ride layout plans as you regularly do. I enjoy them a lot." - J.H., Manhattan Beach, CA

...well, Marc Davis was so generous with his artwork, and we ran out of time so quickly. Also, we admit the difficulty of mapping this bewildering ride. It travels down elevators, up stairs, in and out of windows, down, around and through graveyard crypts and tombstones, just to confuse us...

"I finally got a moment to send you my congratulations on your outstanding magazine. Issue #15 was an impressive start to my subscription. Your thoroughly detailed histories of the Mark Twain and Wally Boag's long-running success in the Golden Horseshoe Review really made the pioneering days of the Park come alive for me. I was also very glad to receive back issues #6 and #14 which provided great 'bookend' articles on the creation of the Jungle Cruise. Your tribute to Adventure Thru Inner Space truly brought back my early memories of Disneyland, with X. Atencio's marvelous script and your layout diagram giving the article an added layer of nostalgic resonance. You play a valuable role in keeping the bygone days and experiences of the Park alive for all of us Disneyphiles too young to have enjoyed them originally." - S.W., Burbank, CA

"Issue #15 was great, although I was hoping that you would describe in more detail the sights along the river and how they've

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changed through the years in your article about the Mark Twain. The new paper really makes the photos look clearer and more detailed. Maybe in a future issue you'll describe the sights of the Rivers of America." - E.H.G., Victoria, British Columbia, Canada

"I have enjoyed every issue of your wonderful magazine, not only for the interesting history and great photos, but for the intriguing interviews. They make me feel like I'm living through those sounds, sights and smells of the early Disneyland years! As a civil engineer who has always had dreams of working as an Imagineer, I especially absorb every word and illustration of the creation of the rides. The Marc Davis interview was especially fun, as are any of the issues with Ken Anderson." - M.K.E., Kirkwood, MI

"I wait anxiously for each issue, but after reading it I'm hungry for more. While growing up in the 50's I always dreamt of going to Disneyland, but living in the Midwest prevented that dream from materializing. My adult life has been spent on the East Coast, I've made several trips to Walt Disney World, but never to the 'mecca' Disneyland. The possibility isn't great that I'll ever get to California but your magazine has been a workable replacement for my youthful dream. The in-depth stories and anecdotes from former employees of the Disney Company are just the ticket I need to enter Walt's magical world. Thanks again for all the hard work you do." - R.W., State College, PA

"As a long-time Disneyland fan, the memories of the Magic Kingdom in the 60's when I was a child are wonderful. Although I understand that some attractions have to be removed for the new, it is great to re-visit these bygone days through your magazine. Keep up the good work and especially continue to feature Disneyland stories of the 60's." - M.P., Fremont, CA

"In Issue #15's Main Street Mailbox there was a letter and picture stating the last time an 'E' ticket would be used in a Disney Park was at Tokyo's Splash Mountain in January 1993. I was there in July and all the tickets were very much in use. Any plans in the future to feature the Matterhorn? I'd love to see your 'cutaway' drawings on that." - S.A., Sacramento, CA

"I feel so lucky to have stumbled across your magazine. Consider me a devoted reader. I notice the Disney Channel runs old 'Walt Disney Presents' programs quite often. Do you know how frequently the show focused on the Park?" - K.D., San Francisco, CA

"I saw The 'E' Ticket for the first time at a Disney collectors show and I immediately knew that I had to have a subscription. Disneyland and its history has always been of great interest to me. My favorite land has always been Tomorrowland. I would like to see a story about the original Tomorrowland (my childhood memories of this are very vague) and I would enjoy a story about the development of the 'New Tomorrowland' of 1967." - P.G., Burbank, CA

"I look forward to the maps and the pictures of the rides. Here in Alabama it is hard to find any information on Disney. Although I think Disneyland is great, I wish you would do a few articles on the early days of Walt Disney World, and some articles on EPCOT's construction." - J.B., Trussville, AL

...let's see, information on EPCOT, an article on 1967's New Tomorrowland, and early Disneyland television programs ... sounds like the contents of this issue ... and it proves we do need and appreciate your suggestions...

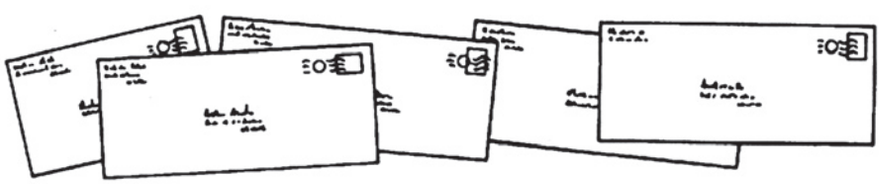
"I just received #16 in the mail ... why I ever let my subscription lapse I'll never know! Anyway, to right my wrong, please send me #14 and #15." - S.J., Burbank, CA

"Jack & Leon, I received the copies of #16 on my birthday and what a great present! #16 is a great issue, very informative concerning the Haunted Mansion, the behind-the-scenes photos are fantastic, and what can you say about Marc Davis ... he's superb. The new 'Vintage Visits' article (I may be a bit prejudiced...) is going to be a hit. You did justice to those old photos, they look almost like they were taken last weekend. I am very proud to be the first in what I hope will be a staple of articles in future issues of The 'E' Ticket. I am also happy that those old photos were published so Disneylanders can see them and they're not just 'lost' in my attic." - J.S.S., Culver City, CA

"I have let my subscription to paradise lapse. Here's my check ... please send me a copy of Issue #15 to keep my collection complete and begin this four issue sub with #16. Also enclosed are a couple of 'Lost Photo' entries. My family and I were at Disneyland in April, 1957, the same day Shirley Temple Black opened the Sleeping Beauty Castle walk-thru attraction. This photo shows Walt with his grandkids and Shirley Temple with her children. Keep up the excellent work on The 'E' Ticket. I feel much better now." - J.M., Nampa, ID

...thanks, James. While you were gone the "Lost Photo" contest ended. We thought we'd run the photo of Walt here with your letter so the readers can enjoy it along with us...

"Thanks for sending me a reminder. I just received #15 and especially enjoyed the Wally Boag interview. How great it must have been in the early years, just to have a chance to meet Walt Disney as he walked around the Park." - L.G., Mount Vernon, NY



It's 1951 and work is underway on the upcoming feature film *Alice In Wonderland*. John Hench, Claude Coats and Walt Disney confer over a cel of Alice ... as they would later confer on the design of the Magic Kingdom, Disneyland.